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HOUSE BEAUTIFUL

JANUARY $1.00
1978

l the answers
your energy questions–
this issue

energy-saving
use with
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greenhouses

the nitty-gritty
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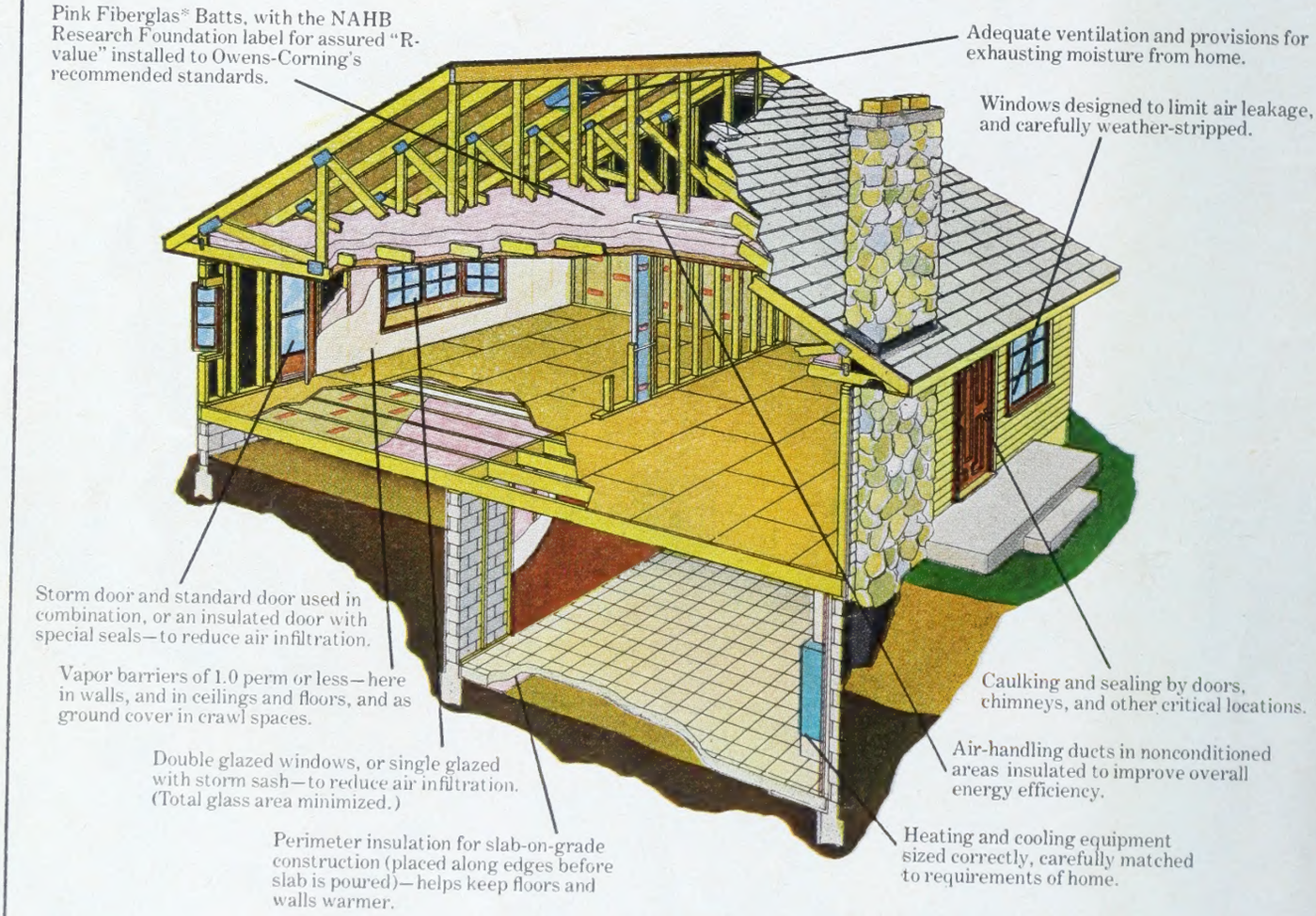
5 reasons to call Owens-Corning first when you want to build energy-efficient homes

Owens-Corning is the leading manufacturer of insulation in America.

So Owens-Corning has accepted the *responsibility* of leadership in helping builders adapt to the energy crisis.

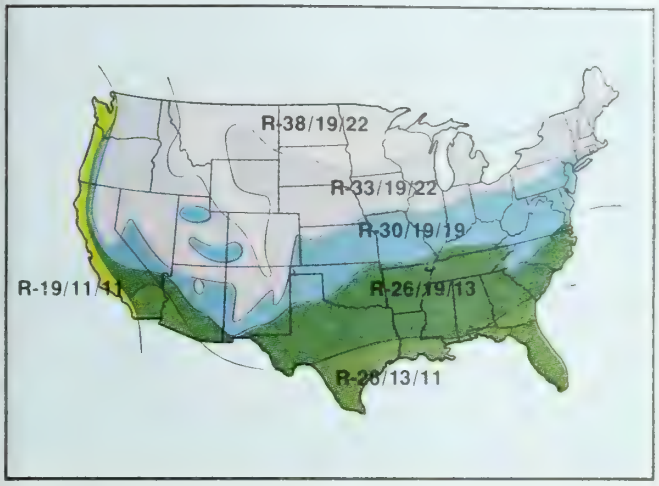
Here, on these pages, are five important ways Owens-Corning has tried to make it easier and more profitable for you to offer energy-efficient housing.

Look them over. Then, to get fast action regarding any of the ideas, go straight to the *source*. Call your Owens-Corning sales office, or write: W. U. Meeks, Fiberglas Tower, Toledo, Ohio 43659.

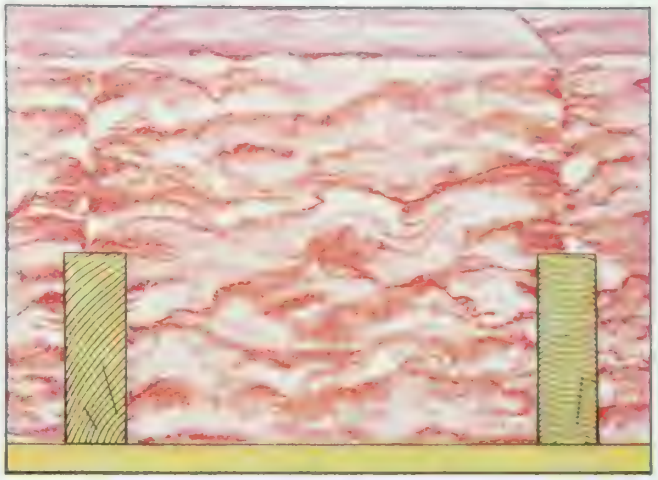


1 The Owens-Corning Energy-Efficient Home. This new program is a systems approach to energy saving. Homes built to these recommended 10-point specs are designed to cost *significantly* less to heat and cool—so they *sell better*. And they may not cost you any more to build than ordinary homes!

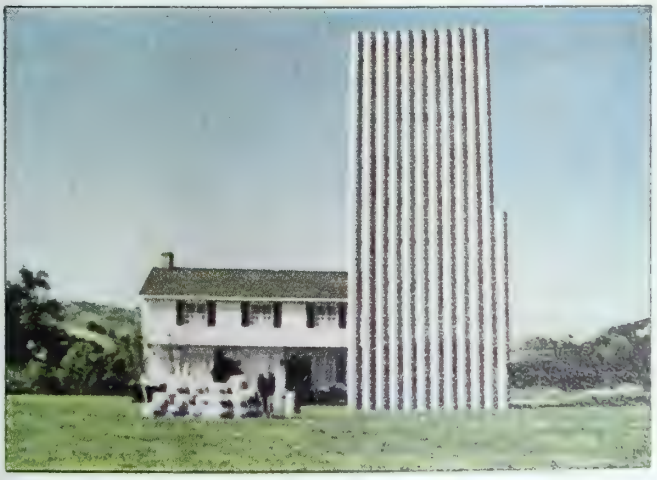
*T.M. Reg. O.-C.F. ©1977 O.-C.F.



2 Owens-Corning recommended minimum insulation guidelines. These are conservative recommendations, by different climate zones in the United States, for *cost-efficient* levels of insulation.



3 New higher-R batts. Owens-Corning's new R-30 Fiberglas* batts—with the NAHB Research Foundation label for assured thermal performance—make it *easier* to meet new standards.



4 Massive television advertising. Owens-Corning's commercials bring you eager buyers for your well-insulated homes—and quick approval for the Fiberglas product you use.



5 Merchandising aids. Owens-Corning has a variety of colorful, hardworking consumer booklets, site signs, and advertising elements to help you cash in on your energy efficient homes *faster*.

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HOUSE BEAUTIFUL

Volume 120, Number 1; January 1978

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COVER

Architect-owner Roger Rasbach designed his house in Houston as a personal expression of his interest in energy conservation. In the living room, high-backed chairs flank the fireplace for a cozy seating. Natural materials are used throughout—wood, cotton, linen and jute. For more about this house, see pages 46 to 55. Photographs by Bill Helms.

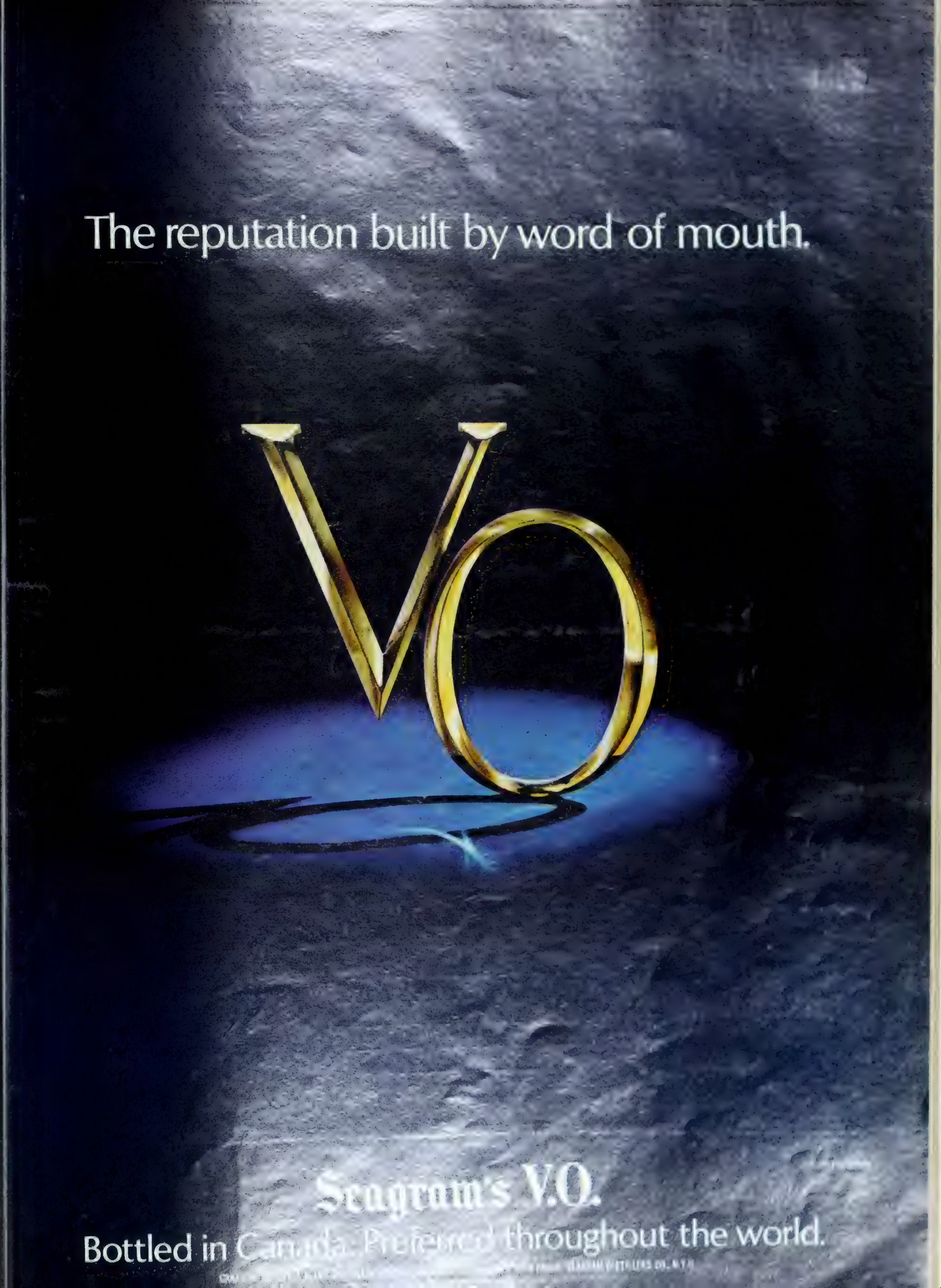
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Elvin McDonald, PLANTS & GARDENING
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ART
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Ira Bass
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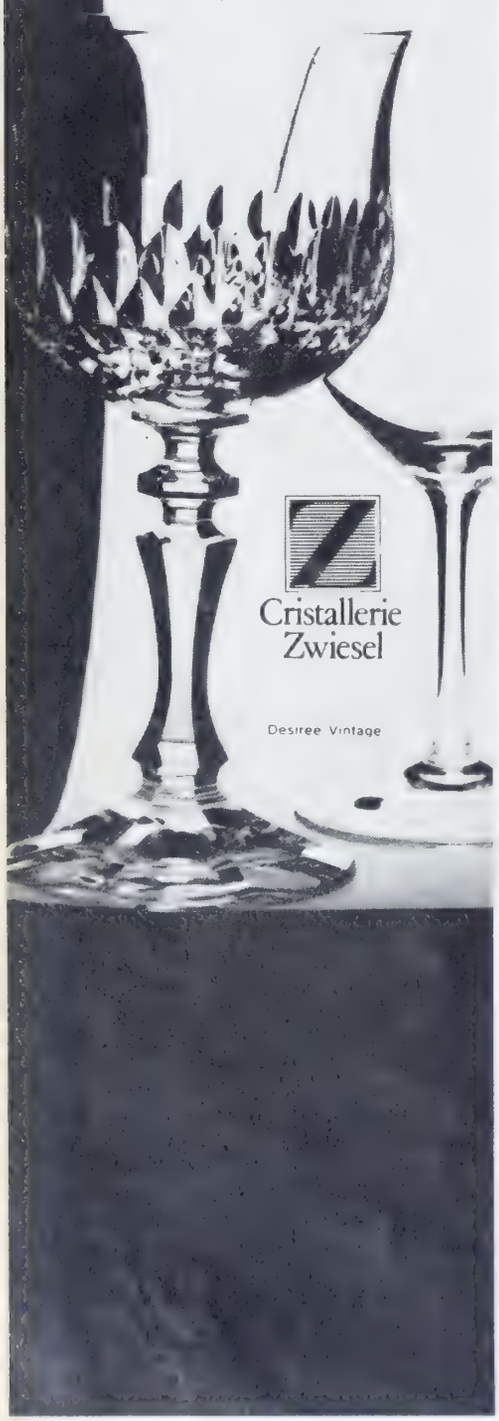


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Macy's, *San Francisco, Bay Fair, Concord, Hillsdale, Monterey, Stockton, Serramonte, Stanford, Valley Fair, Sacramento*
The Rapport Company, Inc., *Los Angeles*

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May D&F, *Denver, Aurora Mall Bear Valley, Colorado Springs, North Valley, Southglenn, University Hills, Westland*

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Freedman's of Southport, *Southport*
Wayside Furniture, *Milford*

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Wellington Hall, Ltd., *St. Petersburg*

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Rich's, *Atlanta, Cobb Center, Greenbriar, Lenox, North Dekalb, South Dekalb*
Richard's Furniture Co., *Augusta*

ILLINOIS
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Gabbert's, *Minneapolis, Dallas, Texas*

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Craig Furniture Company, *St. Louis*
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Suniland, *Charter Oaks, Houston*

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Z.C.M.I., *Salt Lake City, Cottonwood, Ogden*

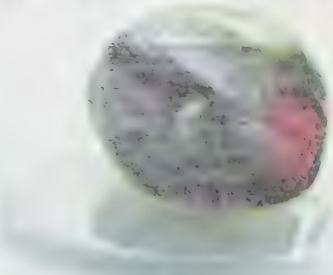
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The great mealtime accessories.

INSIGHT

Investing in fine reproductions, burying the pool, and an alliance to help reduce energy waste—good ideas for now



Reproductions: the new antiques

By BARBARA HAND SCHNEIDER

As American antiques soar in value, people who admire the craftsmanship and styling of the originals are turning to reproductions. But instead of a recent copy, why not buy one made 50 to 100 years ago? One that already has the beautiful patina of age and the hand work so rare today. These reproductions are the "new" antiques.

Certainly these copies (made from about 1885 to 1940) of classic American designs are neither a century old nor originals of the periods when these styles were conceived. Yet the shrinking supply of affordable original 18th- and early 19th-century American furniture is bound to stretch the already differing definitions of the (*Continued*)

Philadelphia cabinetmaker Alexander Maranca's 20th-century copies of classic American designs are exact in all the fine detailing. The secretary, wing chair, dining chairs and lowboy shown here are all Chippendale-style reproductions.



ROSS CHAPPLE

An alliance is born to fight waste

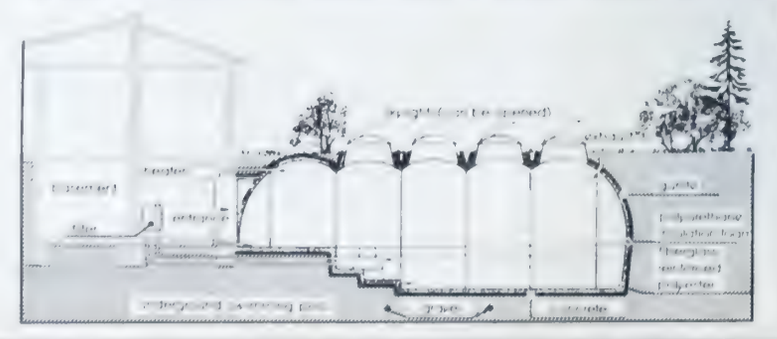
By JOHN H. INGERSOLL

For $15, you can find out how to save some of your money, improve your creature comfort, help your country and then deduct the $15 from your income tax. This rather unique opportunity is offered by the Alliance to Save Energy, a brand new nonpartisan, nonpolitical organization in Washington, D.C. The $15, a membership fee, immediately secures for you a just-published booklet, "101 Ways to Make Money with Energy Conservation." It's terse, readable and may well include energy/money saving facts you haven't as yet heard. For example, "In most American homes, 70 to 100% of inside air is exchanged with outside air every hour. Actually, only a 20% hourly change is needed for healthful ventilation. Thus checking air infiltration can produce savings of money *and* health." Then, as an Alliance member, each month you will receive a newsletter containing fresh data on saving energy, news of events and happenings in production of energy (by all means) and Washington views on the changing energy picture (*Continued on page 20*)

Newest way to swim: in an underground pool you bury in the back yard

Think underground and you can have an indoor pool without exorbitant energy costs for heating and without giving up your yard. The Maderna Underground Swimming Pool (*right*) is built beneath the lawn on the principle of a thermos bottle. The ground around the pool plus a layer of polyurethane foam insulation (*see cross section*) preserve warmth inside. The pool heater uses only one-third the energy of a conventional unit to maintain water temperature at 79 degrees. Adding to the luxury are a whirlpool bath and shower, and a touch of a button opens the skylights for moonlit or warm-weather swims. All parts are prefabricated and installation takes about three weeks; cost is approximately $35,000. For a dealer near you, contact Maderna America Corp., 2 E. Fayette St., Baltimore 21202.

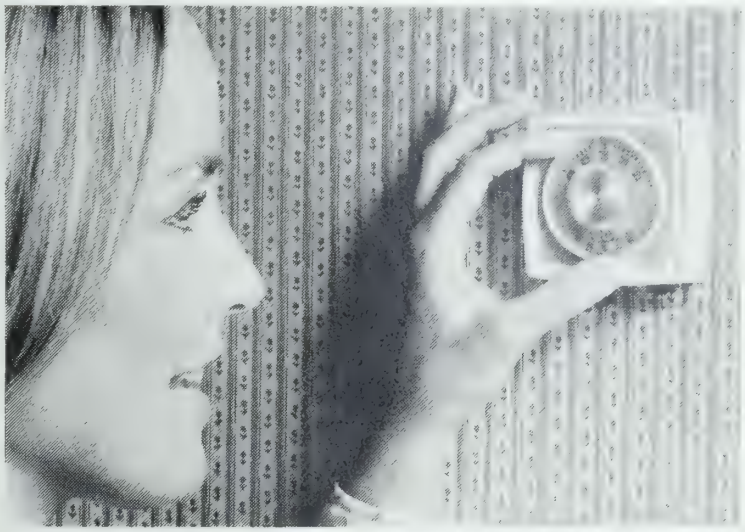




How to save gas when the heat's on.

Of all the major energies, natural gas is the most efficient. That comes right from the U.S. Council on Environmental Quality.

If you use gas to heat your home, you can save even more energy by using it in the most efficient way. Just follow these conservation tips.



Turn the thermostat down.

This is the simplest and most effective step you can take. If every one of us with gas heat turns down the thermostat, the energy savings will really mount up.



Change the filter.

If you have a hot air system, check the filter and change it whenever it's dirty. This helps your gas heating system work at top efficiency. Also have the system checked each year, preferably before the heating season.



Insulate the attic.

Adequate insulation in your attic floor will keep you from losing heat through the roof. It can give you gas savings of up to 30%, depending on where you live. If you haven't done this ahead of the heating season, do it now. (It will also keep your house cooler in summer.)



Make things weatherproof.

Use weatherstripping and caulking wherever it's needed. Use storm doors and storm windows on your home—they're gas-savers, too. All these gas-saving tips will help you use our country's most efficient fuel even more efficiently.

Conserve gas. A.G.A. American Gas Association

INSIGHT

word "antique." In the meantime, let's look at some facts.

Consider the number of reproductions in historic Philadelphia: the Keller Chippendale chair in the Philadelphia Museum of Art, the Feldenkreis Chippendale chairs



Alexander Maranca's gate-leg table sports shell-carved knees on cabriole legs and ball-and-claw feet—copying the 18th-century original.

in the Betsy Ross House, the Whitley Queen Anne chairs in Independence Hall. Think about how much it would cost to reproduce these handcrafted copies today. And look at the dramatic rise in price of reproductions in galleries famous for selling fine antiques.

Bill Stahl, Parke Bernet's dynamic Fine Americana expert, recently sold an "excellent reproduction" Windsor chair and a $2,300 reproduction chest-on-chest. "Though they will never catch up in price to the originals," Stahl admits, "I would think that these types of reproductions are going to be very expensive someday. If you like the look but don't have the pocketbook for the originals, anything that has the element of having been handcrafted by someone who knows what he's doing—good construction, quality of wood—is a good buy."

Stahl reels off approximate current prices that whisk these reproductions out of the "second-hand furniture" class: A Queen Anne dining chair that may have cost $75 when it was made in the 1920s brings $400 to $600 today; a drop-leaf table that cost $120 in the '20s brings $600 to $800; and a lowboy that sold in the '20s for $175 now brings $1,000 to $2,000. Price rises in the Chippendale-style furniture are comparable.

"But," Stahl warns, "avoid the fakes. Once it's determined that a piece was intentionally made to deceive, it will always have that taint."

Peter Strickland, American furniture expert at Philadelphia's Freeman gallery reports that, even allowing for inflation, he, too, has noticed an increase in prices of reproductions in the last five years.

"It's a sociological thing, I think," he says in his soft Georgia accent. "People want something from an earlier time, but there are so few originals left. And then 18th-century objects fit into traditional houses much better than 19th-century furnishings."

What types of furnishings should potential buyers of reproductions look for? "Chairs," says Strickland. "Reproduction chairs are immensely preferable to originals if they get heavy use. Then drop-leaf tables, sideboards with all the 'right' satin and fruitwood inlays, highboys, lowboys and tea tables. Because bureaus are more plentiful, look for an exact copy. Four-poster beds are important because originals and reproductions are rare."

Periods? "Queen Anne, Chippendale, Hepplewhite and Sheraton."

It's also important to look at the quality of the carvings. For example, it's much better if the piecrust carving is all one piece on a tilt tabletop rather than applied. Look at proportions, the force of the curves in an upholstered chair, inlays, joinings, the color and pattern of the wood. South American mahogany was often used for high-style pieces along the coast in the 18th century, so many good reproductions are also mahogany.

The 1876 Centennial first stirred the revival of interest in Colonial furniture. While collectors bought originals for modest sums, fine furniture makers like Ferdinand Keller perfected their copies. At that time, and into the first decades of the 20th century, America's mass-production factories, caught in the bind between low cost and high style, between

Reproductions are popular with people who like the look but not the price of antique furniture

Victorian, Colonial, and Art Nouveau, turned out some horrors.

Consequently, the people who were accustomed to fine furniture turned to small companies like Feldenkreis, Lieberman, and Westings, Evans and Egmore for aesthetically pleasing custom copies of classic designs. These manufacturers satisfied their customers by "roughing out" the main pieces by machine. Then, craftsmen carved, joined and finished the work by hand. While concentrating on quality woods, good construction and styles faithful to the originals, they still saved costs.

And then there were the artist-craftsmen—men like Baltimore's Liberti, Hartford's Margolis and Philadelphia's Maranca—who apprenticed in Europe, emigrated to America when the century was young, and set up small shops in the cities along the coast. These men carefully studied the originals they would copy. They built their collections of old tools which would gouge into a shell that intangible balance of softness and life. They found and bought the perfect woods. And then they molded their block-front chests, carved out fans and foliage and trifid feet. They finished and rubbed. And their work was mellowed with the oil from their hands.

Who buys these reproductions? Peter Strickland says young people who are drawn to smooth crafting in a plastic age. Collectors, such as Carl Mazzacone, began buying because they found them more

(*Continued on page 20*)

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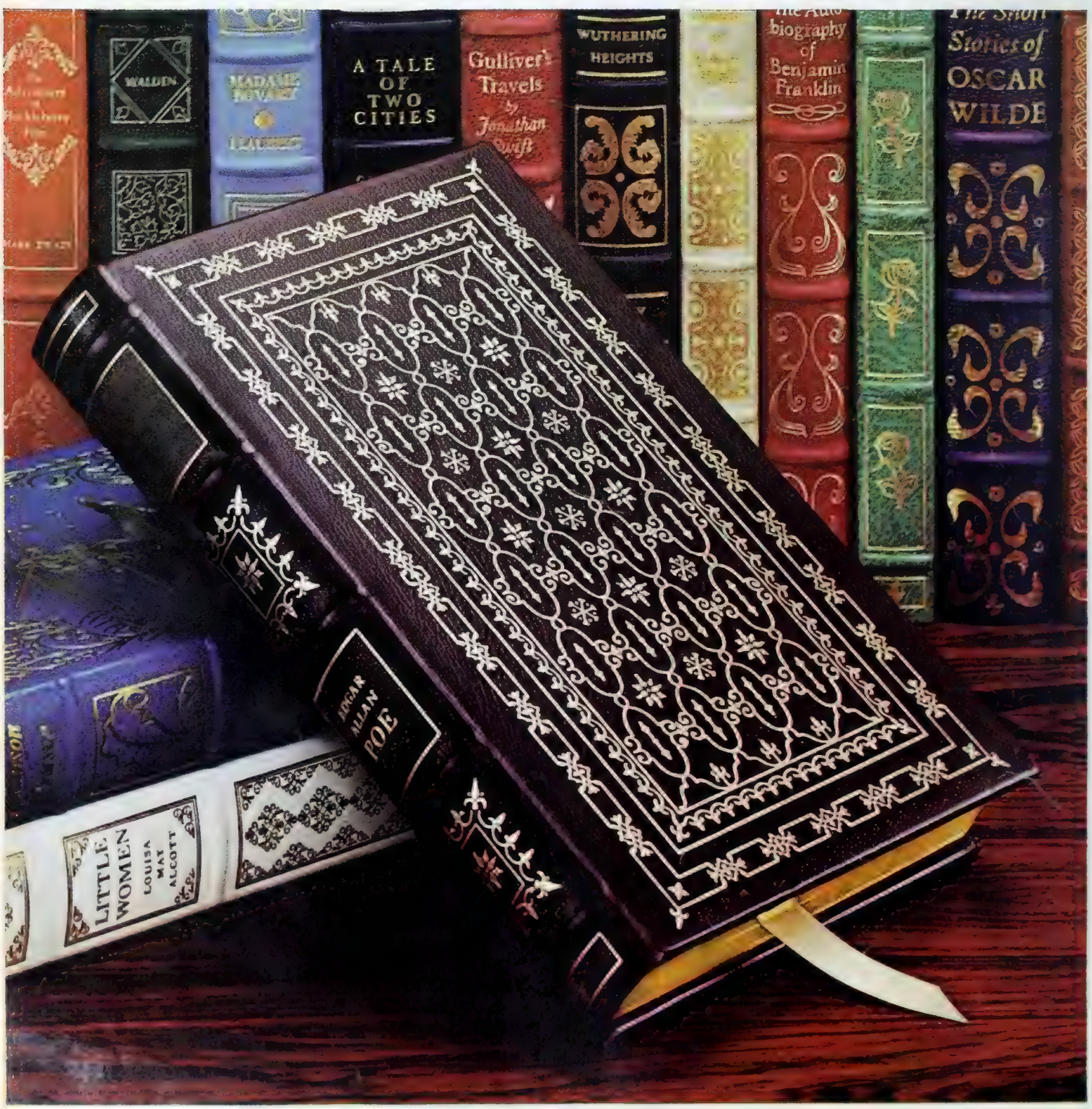
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(Continued on next page)



(Continued from previous page)

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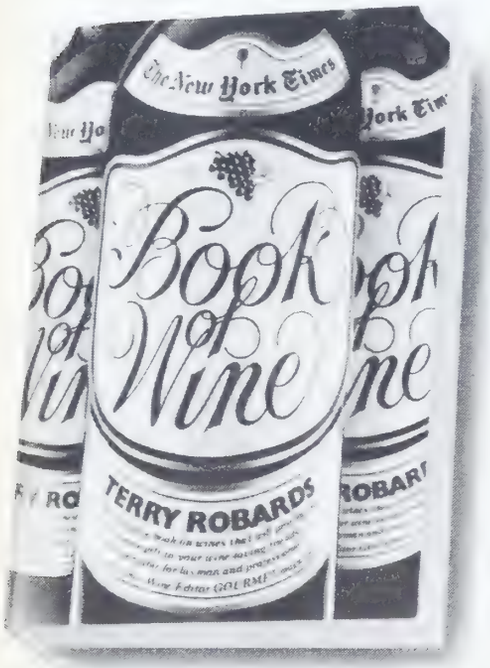
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INSIGHT

practical than antiques and as beautiful.

Today, Mazzacone's home is furnished almost entirely with Maranca reproductions: pencil-post beds, a Hepplewhite card table with bellflower inlay, 12 Chippendale chairs with ball-and-claw feet. And Mazzacone has come to value the thumb indentation in the pin that holds a pie-crust top in place, the comfort of a wing chair, the easy slide of a bureau drawer. "Over the years, my eye has become attuned to detail. Because someone took the time and trouble, and had the patience and ability to make something practical as well as beautiful, one can't help but love it."

George Thompson, former doctor and antiques appraiser, has spent 60 years collecting both originals and copies. Would he buy reproductions again? "Certainly. Back in the '20s when I was collecting antiques and couldn't find a piece I needed, I bought a fine reproduction—which I'd rather have than a poor antique."

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ALLIANCE

Continued from page 10

The Alliance is such a new organization that some plans have not been completed. One definitely in the works is a way in which you can get an energy audit of your house. As a member, you'll receive a form containing questions such as: Double-glazing on windows? Number of windows? Amount of attic insulation? Type of heat? Etc. Filled out and returned to the Alliance, the form is fed to a computer which delivers an energy rating for your house. The next step is up to you.

There are other reasons for joining the Alliance. By doing so, you make a contribution to saving energy at all levels, since the Alliance is concerned with waste from the largest steel mill to the smallest moped. You will also be contributing to scholarships for students (based on competitive essays written about energy), and educational stimulation by the Alliance in the scientific and business communities.

Officially inaugurated March 26, 1977, the Alliance is a nonprofit, non-government group. Its sole aim is to generate a national awareness that the United States faces a real energy shortage; that our present energy waste is still prodigious and *avoidable without lowering our standard of living.*

The Alliance began in the fall of 1976, the brainchild of Senator Charles H. Percy (R., Ill.). From testimony on energy and his own investigations, Senator Percy grew alarmed over the encroaching crisis in energy. He was sufficiently stirred to trade in a gas-guzzling car of his own for a smaller model, and set in motion such things as insulating the hot water heater in his house. That wasn't enough. He felt the truth about energy waste had to be publicized, but not by another government body nor by an industry group with an axe to grind. He teamed up with Senator Hubert H. Humphrey (D., Minn.) to form an initially bi-partisan force.

President Carter quickly gave the idea his stamp of approval by naming former President Gerald R. Ford and Vice-President Walter F. Mondale honorary chairmen. Senators Percy and Humphrey are co-chairmen, along with former Housing and Urban Development Secretary Carla A. Hills. Mrs. Hills promptly named Richard L. McGraw, former Deputy Under Secretary of HUD, Executive Director.

A list of the board of directors resembles a business battle line. Among them are Henry Ford II, chairman of the Ford Motor Co., and Douglas Fraser, president, United Auto Workers; consumer advocate Bess Myerson, and IBM chairman, Tom Watson Jr.; Stephen F. Keating, Honeywell's chairman and Dr. Elvis Stahr, president, National Audubon Society.

The Alliance has already proven it bends over backwards to see both sides of the energy picture; that its intent (in some ways like the League of Women Voters) is to present all the facts. A recent full page newspaper ad prepared by the Alliance was headlined "The Pros and Cons of the National Energy Bill." The text went to great lengths to show both sides of each important part of the bill. After the ad had appeared in a number of large-city dailies, McGraw received a mild rebuke from a Ford official. The implication: It wasn't necessary to be quite as fair as he had been. However, Ford sent a check in support of the Alliance along with the letter.

Money for the Alliance comes from corporations, unions, consumer groups, trade associations and conservation forces, plus individuals, all of whom believe in one common goal: reducing energy waste.



Alliance to Save Energy co-chairmen Carla A. Hills and Senator Charles H. Percy, center, with board of directors member Henry A. Kissinger.

The Alliance plans an Energy Fair in New Orleans next November. Former Secretary of State Henry A. Kissinger has been asked to give the keynote address. At this writing, the details aren't completed. But McGraw reports that the first dozen companies asked to exhibit at the fair, "jumped at the chance."

While joining the Alliance gains you a free copy of the energy-saving idea booklet, it's available to nonmembers for the price of mailing, handling charges (under $1). Mention (*Continued on page 24*)

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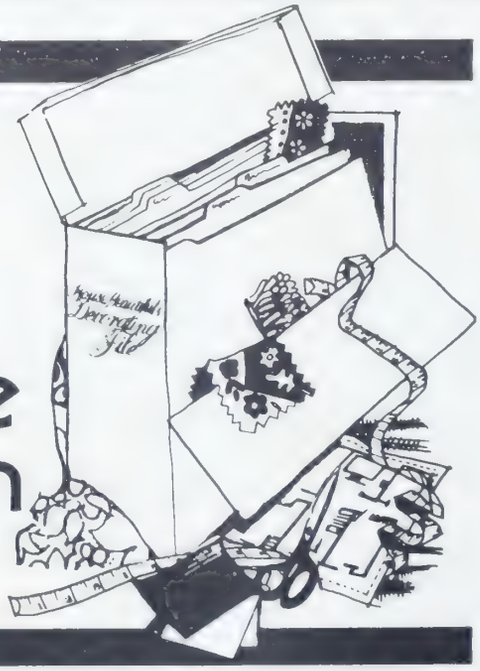


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INSIGHT

the booklet by name, "101 Ways to Make Money with Energy Conservation," when you write for the exact price (undecided at this writing). The address: Alliance to Save Energy, 1925 K St., N.W., Suite 507, Washington, D.C. 20006.

ADDRESSBOOK

In little more than a century the craft of photography began, flourished and was perfected. Left behind, as changes came rapidly, was a trail of obsolete cameras that were cast aside for newer, more sophisticated products. Now those quaint box cameras, salvaged from attics and garage sales, are avidly sought by collectors. Daguerreotypes, ambrotypes, tintypes and cabinet photos are growing steadily in value, both as technological rarities and as historical documents. Photography buffs will find tantalizing browsing among the lists offered by the following dealers.—SYLVIA SUNDERLIN

America Hurrah Antiques, 316 E 70th St., New York City 10021—has a large stock of daguerreotypes (from $10 to $2,000), a great variety of stereopticon views (50 cents to $50), gutta percha cases and stereopticon viewers (about $30). Shop open Monday through Saturday, noon to 7 p.m.; interested in lists of antique photos for sale.

Joe Buberger, P.O. Box 211, North Haven, Conn. 06473—buys and sells 19th-century photographs and equipment, specializing in daguerreotypes ($10 to $5,000), cameras of daguerreian era (pre-1860) and stereo views. Write for specific information and list.

Daguerreian Era, Pawlet, Vt. 05761—Tom and Elinor Burnside deal in photographic antiques by mail only. They have an extensive list of monographs and photographic literature. Write for current, double catalogue, number 11/12, illustrating large collection of books on photography, daguerreotypes and stereograms; $4. Back-issue catalogues, $2.50 each.

Frank D. Guarino, P.O. Box 89, De Bary, Fla. 32713—specializes in daguerreotypes of Western and military scenes. Catalogues, issued about six times a year ($7.50 the subscription), illustrate wide variety of daguerreotypes, ambrotypes and tintypes, as well as books on photographs and steel engravings.

John A. Hess, 659 Waverly Rd., North Andover, Mass. 01845—trades in fine photographic Americana, including cabinet photos, daguerreotypes, stereoscopic views, outdoor and occupational scenes, Indian and Western subjects. The firm issues four to six illustrated catalogues a year, $2.50 for three, or send $1 for current catalogue.

Mike Kessler, 2166 S. Brockhurst, #51, Huntington Beach, Calif. 92646—deals in early photographic equipment such as (available subject to prior sale): 1862 Stereo Wet Plate Camera by S. Peck, $1,500; four-by-five-inch Kamarette (an early roll-film box camera), $325. Send for details of restoration and repair services on early cameras. Descriptive lists are sent to those who (*Continued*)

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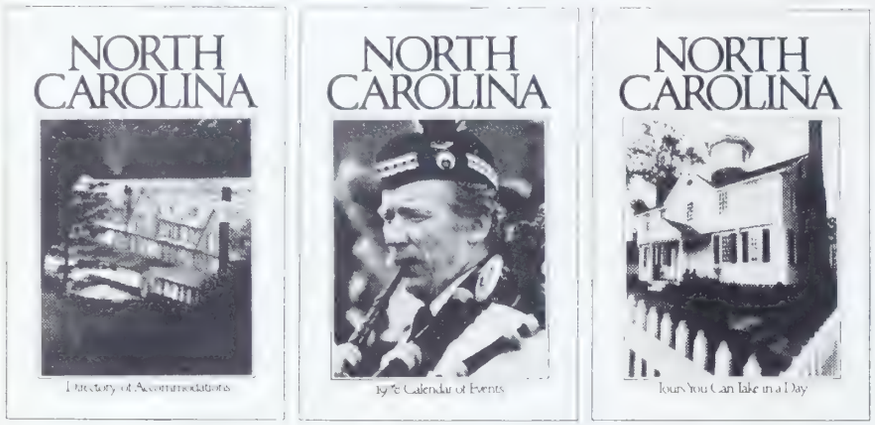
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INSIGHT

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Pilecki's, 1109 Solano Ave., Albany, Calif. 94706—deals in used and antique cameras, cased images (daguerreotypes, ambrotypes, tintypes) and books on photographic history and collecting cameras and images. Offers unusual cameras such as (subject to prior sale): early 20th-century studio camera by Graflex, wood with brass lens, with adjustable tripod on three wheels, $550; No. 2 Stereo Kodak, box form, $700. Want lists from collectors are welcomed. Write for more details.

Professional Camera Repair Service, Inc., 37 W. 47th St., New York City 10036—is one of the oldest and most comprehensive camera repair establishments for professional and amateur photographers, offering services in repair and restoration of Leica, Hasselblad, Nikon, Olympus cameras. Send insured camera for repair work with instructions and self-addressed envelope.

Clay Tontz, 4043 Nora Ave., Covina, Calif. 91722—has large collection of used and antique cameras, such as: #42, five-by-seven-inch view camera with maroon bellows, cherry drop board, wood and brass view finder, $93.50; #128, No. 3 folding Brownie, Model A, with brass lens mounts and maroon leather bellows, in excellent condition, $36.50; #159, No. 1-A folding pocket Kodak, Model D, patented 1894 to 1908, with black bellows, in excellent condition, $33.50. Send for list.

Allen and Hilary Weiner, 392 Central Park West, New York City 10025—specialize in rare and unusual antique cameras and related photographic equipment, such as: Box Stereo rollfilm camera, made by Sumner J. Chase (who worked from 1878 to 1898), $385; No. 3B Quick Focus Kodak, c. 1906, with rapid focusing capability, in excellent condition, $75. They also have excellent daguerreotypes and stereoscopic views. Illustrated catalogues issued on subscription, four issues for $4.

NOTEWORTHY

Is your family prepared for an energency? That's not a misprint. An energency is an energy emergency that's all too likely to happen (witness New York City's summer black out). To help you face—and forestall—such a crisis, Roger Rasbach, designer of the energy-conserving house pictured on pages 46 to 55, has compiled the *Energency Conservation Calendar.*

Each month contains a different check list (family purchases, auto and transportation, energy management, water conservation, etc.) for your family to fill out and grade themselves on their energy preparedness. Accompanying each check list is a calendar on which you register the monthly operating expenses of home and auto. The calendar also offers seasonal tips for greater efficiency and economical operation of house, garden and car, and hints on when it's a good time to purchase certain items and when you should plant and harvest. *(Continued)*

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INSIGHT

To order the *Energency Conservation Calendar*, send $5.95 plus 50 cents postage to the Association for Mental Health, P.O. Box 276, Austin, Texas 78767. Texas residents add five percent sales tax and foreign orders add $1.50 postage.

To conserve your personal energy, as well as cut down on your telephone bill, send for a copy of "Dial 800." This is a classified directory of all those toll-free numbers that you can dial to get information on everything from acupuncture to auto wrecking, as well as for the familiar tasks of reserving hotel rooms and rental cars. To order, send $1.95 plus 35 cents postage to: Dial 800, P.O. Box 995, Radio City Station, New York City 10019.

The interior design field has begun to reap the benefits of improved relations with the People's Republic of China. To wit: First Editions Fabrics & Wallcoverings (an international firm) has imported fine, rib-textured silk from China and will silk-screen your choice of pattern (in your choice of color) directly onto the natural beige-colored silk. And should you want to carry the Oriental motif onto your walls, they'll print a matching pattern on vinyl wallcovering. The 48-inch-wide silk is available through architects, designers.

Down—the soft, shaftless fluff from the breasts of geese and ducks—is playing a large part in keeping people warm this winter. And a number of companies are selling products to make the warmth of down more accessible, affordable and better looking.

For example, there are manufacturers that provide everything you need, in kit form, to make down parkas, vests, pants, sleeping bags, comforters, etc. For catalogues, contact Altra Inc., 5441 Western Ave., Boulder, Colo. 80301; Calico Kits, P.O. Box 1222, 1275 Sherman Drive, Longmont, Colo. 80501; Frostline Kits, Dept. HBE 18, Frostline Circle, Denver, Colo. 80241; Holubar Mountaineering, Box 7, Boulder, Colo. 80306. Obviously, people in Colorado have learned how to stay warm and how to market what they've learned.

If you want a down comforter with a custom look but don't want to make it yourself, Scandia Down shops nationwide will sell you a comforter-cum-sheetcase. That's a comforter covered with your favorite sheeting pattern, one you've either supplied or chosen from the store's stock of designer sheets. For a total custom look, they'll also make pillow shams and dust ruffles. Write Scandia Down Shop, Pacific Design Center, 8681 Melrose Ave., Los Angeles, 90069 for a catalogue.

Professional-caliber photography is now an accepted art form and as worthy of care and attention in its display as painting and sculpture. "Decorating with Photographic Art/An Idea Book" from Kodak shows, in rooms designed by Richard W. Jones, FASID, and Ronald Oates, how to use photographic art and demonstrates the decorative impact photographs can make in your home and office. Some of the ideas may never have occurred to you (covering an entire wall with a photo mural to make a small room look larger, for example). Some are planned as do-it-yourself projects and others are best accomplished with the help of an interior designer. You can obtain the free 20-page booklet at local professional photography studios or color labs.—ELIZABETH V. WARREN

COLLECTING

Have you seen any treen? You probably have, many times. Treen, a word derived from tree, is a term applied to small, domestic objects, turned or chipped from wood and with little, if any, metal used.

Most antique treen was made for kitchen use, such as bowls, plates (known as trenchers), cups, noggins, or tankards, and spoons. The Early American colonists made their necessary eating and cooking utensils of wood because it was a plentiful material, easily worked, and because the colonists were not yet well enough established to work in pewter or iron.

Although there are all sorts of small antique wooden articles, kitchen treen is the most numerous category of wooden objects, the most rewarding for the collector and is found in the greatest variety. It includes cabbage graters, cheese boards, rolling pins, even lemon squeezers.

Older pieces, such as authentic Early American trenchers, goblets and spoon holders are rare and costly. A bowl carved from the burl of maple or walnut, for example, is one of the most desirable objects for treen collectors and can cost as much as $700 or $800.

There is still a lot of kitchen treen around, although few antiques shops specialize in small wooden ware since there isn't enough of it to make specializing worthwhile. Also, most shops find it hard to stock because treen is so popular.

Most antique treen was made for kitchen use

Treen is worked in two or three ways. All round pieces, such as bowls, goblets, mortars and pestles and trenchers, were made on a turner's lathe, a simple mechanical device operated by foot pedal. The lathe holds the rough wood while the operator spins it by pedal action and uses his chisel or knife against the turning wood to shape his object. Hand-operated lathes continued to be used until the mid-19th century, when they were largely replaced by machine lathes.

Most simple, unornamented objects—scoops, spoons, ladles—were chipped out. Sometimes they were half formed on a lathe and finished off by hand carving or chipping. More intricate pieces—butter molds, for instance—with their various designs to be used in ornamenting rounds or rectangles of butter, were chipped out.

Some treen involves carpentry or joining, such as boxes, cabinets and other kinds of containers.

In most cases, it is not an easy task to tell an antique from a contemporary bowl. Round bowls in all sizes are turned out on machine lathes in great numbers, and many find their way into antiques shops because they have been used or have collected a certain amount of venerable grime just lying around. It (*Continued*)

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INSIGHT

doesn't take long to age some wood. A few tossings of salad mixed in a bowl will give it that used, oily look.

Antique bowls were not made for salad. They were used for cutting, chopping, mixing. Old bowls are deeper, often quite long and some were square. They were made from large pieces of wood and often were uneven or skewed in shape. A hand-turned bowl will show concentric rings on the outside from the lathe, like the ridges on a phonograph record. A new bowl will be perfectly round, having been formed on a machine lathe, and is likely to be smooth inside and out. An antique bowl should show not only the faint scoop marks of its original finishing but the honorable scratches and gouges from years of kitchen chopping.

If you want to collect something rare, though costly, look for a spoon holder

Mixing spoons, too, can be distinguished from modern machine-made spoons by the marks of hand carving or scooping. Spoons are easy to make, easy to copy, but with practice the collector can learn to distinguish old from new by the feel or look of the piece. This is also true of other handled instruments: ladles of all shapes and sizes and long-handled peels, which are flatheaded, spade-shaped instruments for removing bread and pies from deep ovens. There are also apple butter stirrers, laundry stirrers (usually made in pairs for lifting clothes from boilers), spades and scoops for dairy use.

Spoons, even antique ones, are fairly common, but if you want to collect something rare, though costly, look for a spoon holder. These wall racks were simply made, with open slots for wooden spoons. Later, when the Colonial family grew more opulent they held pewter spoons. These racks are among the rarest objects and are usually priced in the hundreds.

Butter making was born in wood. Although the churn is likely to be larger than most turned objects, the collector of butter treen could hardly reject a fine old churn for his collection. Old churns are the product of both turner and cooper, for the cooper had to make the staves for the churn sides.

Butter paddles and scoops are still plentiful, but the object now most collected is the butter mold, of which there are two types. The plunger (or case) mold was made in three parts: the bell or dome, the plunger on whose flat face the design was carved, and the handle for pushing the molded butter out of the bell or case. The other type of mold is the rectangular box for making "print" butter, the bottom or top of which is carved inside with the pattern for the print. All four sides are usually hinged, sometimes all six, so that the box opens out into a cross form.

The case mold is perhaps the most interesting to collect because of the great variety of designs—animals, fruits, birds, patriotic symbols, and the motifs of local people, such as the tulips and stars of the Pennsylvania Dutch and the animals, birds and geometric forms of New England. These molds, now so much in demand, are getting hard to find and will cost the collector, depending on the intricacy of design and rarity of motif, anywhere from 40 to several hundred dollars.

The box mold is less sought, possibly because its design is inside the box and, while it may be an intricate and beautiful design, the piece does not lend itself quite so charmingly to the collector's display.

Here again, as in the case of bowls, the collector must be careful, for molds are now being reproduced in great numbers. Machine-made molds have been turned out since the early 20th century, so although they may be considered "antique," they are not, strictly speaking, "hand-carved antiques." Examine a mold well. If it is smooth it is probably machine made. If, upon careful scrutiny, the mold shows chips, scratches from the carving knife and other irregularities of depth and incising, you may have a genuine hand-carved butter mold.

Collecting molds of all kinds, not just butter molds, is a popular specialization of many treen fanciers. They include maple sugar molds, gingerbread and springerle molds and cookie molds. Most cookie molds are not American in origin but were made in Europe—Belgium, Germany, Holland, Switzerland—and in the past were brought into the country by collectors in such numbers that they are now coming into antique shops as old collections are dispersed. Many are finely carved, ornate, wonderfully varied in their designs of human figures—kings, queens, saints; flowers and animals of all sorts, and exquisite geometric forms. They make fine wall decorations.

Another category for collectors is the kitchen container, which might include sap buckets (for gathering sap for maple syrup), wooden boxes of evident age, like knife or cutlery boxes; egg carriers; garden trays, storage bins, salt boxes with hinged lids.

One of the most desirable (and one of the costliest) containers is the spice cabinet, a miniature wall cabinet with two or three rows of small drawers. There are very few old ones left, and there are thousands of reproductions, some of them poor, ill-proportioned imitations of the original. An old spice cabinet should smell. Open the drawers and sniff. They should be redolent of the cinnamon, cloves and nutmeg they once contained.

Collecting molds of all kinds is a popular specialization of treen fanciers

Collecting treen is a delightful hobby. It can also be one of the most challenging because the collector has no hallmark or stamp of age or origin, as in antique silver or china, to support his judgment. He has to become a self-educated expert. Visiting museum collections of treen, talking to antiques dealers and reading books will increase his knowledge and give him confidence. But in the end, the collector of treen will have to depend on his own senses. Eventually, his eyes, his fingers, and even his nose should tell him when a piece is right.—SYLVIA SUNDERLIN ■

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JANUARY HEALTH&BEAUTY UPDATE

By RUBYE GRAHAM

With the proliferation of small beauty appliances—from hair blower/dryers to machines that buff your nails and cleanse your face, it seems obvious that saving energy means reverting back to nature's way. Using a loofah sponge instead of a complexion cleansing machine, an emery board to file your nails. But small appliances use less electricity than one might think, according to the Energy Hotline of the Center for Energy Policy and Research at the New York Institute of Technology.

A hand-held dryer used for 10 minutes 250 times a year, for instance, uses 14 kilowatt hours. A vacuum cleaner consumes three and a half times as much, or 48 kilowatt hours annually. It's obvious though, that the more one can cut down on overall energy consumption the better. It's those small increments that eventually add up. Here then, are a few tips that can help you pare down on even those small power drains.

● ENERGY-SAVING BEAUTY TIPS

• Partially dry your hair with a thick, fluffy towel, then finish off with the blow dryer, using a lower setting, which will probably be better for your hair and nearly as quick.

• Shower rather than bathe. The Energy Hotline advises that it takes 30 gallons of water to fill a tub and 20 gallons for a five-minute shower.

• Use lukewarm rather than very hot water for your bath or shower. Actually, shampooing your hair with warm water is better than hot. Follow with a quick rinse with cold water—it gives hair sheen and also wakes you up.

• Keeping the thermostat at the recommended 65 or 68 degrees for day and 60 degrees at night is much better for your skin than an overheated room.

• Instead of using an electric humidifier, place bowls or vases filled with water (with or without flowers) in rooms where you need to add moisture to the air.

• Walking short distances, as opposed to taking the car or public transportation, is a wonderful beautifier. The cold winter air will put natural color in your cheeks.

A result of any prolonged oil shortage will be substantial changes in many beauty-product formulas, especially petroleum-based lipsticks.

● USE YOUR SCENTS

If you are among the lucky women who received perfume for Christmas, here are some suggestions on how to use it. First, until you are ready to use a bottle of perfume, the Fragrance Foundation advises you to keep it in its box, in a fairly cool place. Don't display it on your dressing table; the sun will spoil it. Of course, it's fine to alternate fragrances, but be sure you'll be wearing the scent regularly before opening it.

Leni Anders, director of training at Charles of the Ritz, recommends applying perfume and other forms of fragrance to your pulse points. Body heat brings the scent into full bloom and makes it last longer. Pulse points include the temples, behind the ears, at the nape of the neck, in the hollow of the throat, the cleavage.

Besides applying perfume to the body, Ms. Anders suggests scenting your environment the following ways:

• Spray or touch a drop to a light bulb—the heat will disperse the scent throughout the room.

• Spray a bouquet of artificial flowers with a floral scent—perhaps the new Charles of the Ritz perfume.

• Sprinkle or spray bed linens for nighttime luxury.

• Scent your bureau drawers with fragrance-saturated cotton balls in lieu of sachets.

• Spray your hairbrush lightly or add a drop or two of perfume to the rinse water when you shampoo.

• Add a few drops to the rinse water after washing lingerie.

• Scent your fashion accessories by spraying hose, handkerchiefs, scarfs and inside your gloves.

● WINTER BEAUTY TIPS

Winter is the worst time of the year for your skin. Skin that during other seasons might be classified as normal becomes dry from the combination of indoor heat and outdoor cold. Here are beautifiers to help you survive the cold.

• Consider changing to a special soap for dry skin, such as Neutrogena's Dry-Skin Soap, available now both scented and unscented.

• A hand cream or lotion is a must. Keep some in the bathroom, kitchen, and if possible, carry a miniature size in your handbag. Vaseline Intensive Care Lotion and Neutrogena Hand Cream, based on a Norwegian formula originally created to protect the hands of fishermen, are excellent.

• In the bath or shower, you'll want to use an oil or gel followed by an after-bath lotion or oil. Jean Naté's Bath Silk, Vaseline Intensive Care Bath Beads and Neutrogena's Dry Skin Bath Gel are excellent to use while bathing, followed by Jean Naté's Very Silky Moisturizing Body Lotion, Neutrogena's After-Bath Body Oil or Keri Lotion. (Take care, don't slip. An oil can leave a slick film in the tub.)

• Treat tired feet to a warm foot bath. Afterwards, rub in Vaseline and wear cotton socks overnight. Also, try not to wear boots indoors so your feet can breathe.

• Aways protect exposed skin when you're out in the cold. On the face, use a moisturizer, make-up base and lipstick; apply hand cream. Men should also use a protective cream.

Hair, too, needs special attention, after being matted down under knitted caps or blown dry. We recommend L'Oreal's new Ultra Rich Blow-Dry Formula Instant Conditioner for all hair types. ■

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Geographically, Lubec is the most eastern point in the United States, and probably for this reason I had great difficulty in finding any Neutrogena Hand Cream. The day I finally made my purchase, two of my fingers were so cracked and bleeding I had them bandaged. Four days later they had healed and only a rough, dry area remained.

I realize that one type of cream does not always work the same with all types of skin, but for me, Neutrogena has been nothing short of a miracle. In the last twenty years...nothing even came close to relieving the cracked, bleeding painful skin condition.

Maine winters can be very cold, and this winter is no exception. We have had weeks of bitter winds with zero and below temperatures. I am outside a great deal as we do a lot of snowmobiling, and so far, my skin remains actually soft and free from painful cracking of the skin around my fingers.

...my unending thanks for a product that really produces, for me anyway.

Sincerely,

Suzanne S. McCurdy



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Neutrogena Corp. 19

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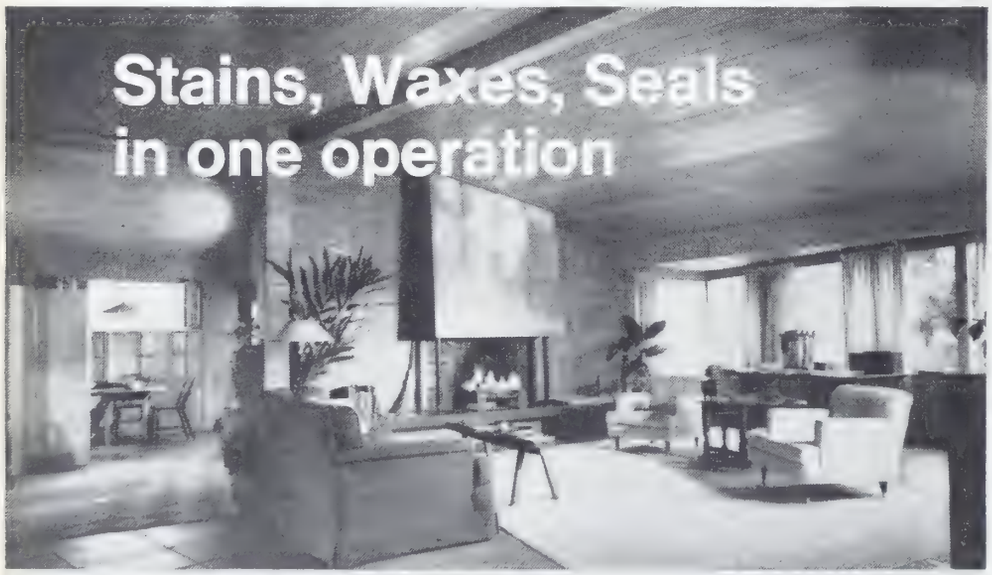
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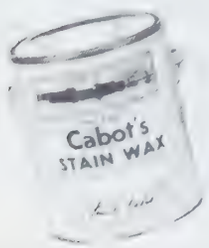
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California Home; Designer: Russell Forester, LaJolla, Cal.; Cabot's Stain Wax on woodwork

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EASY TO GROW HOUSE PLANTS

The exotic pineapple, symbol of hospitality, is easy to grow as a fruiting house plant in any sunny window or light garden

By ELVIN McDONALD ☐ Lately I have noticed that almost every plant shop I visit has a multitude of fascinating bromeliads, ornamental relatives of the pineapple and Spanish moss. Although there are thousands of different ones, many with brilliant colors, one of the most picturesque is a dwarf form of the pineapple, a variety that grows only a foot tall and bears two-inch edible fruits.



The dwarf pineapple grows about 12 inches tall. The two-inch fruit gives off a sweet aroma when ripe; it can be eaten. New plants from basal offsets, or the fruit top, mature in 12 to 18 months.

ELVIN McDONALD

If you acquire a dwarf pineapple, here is the care recommended: *Light*, a half-day of full sun or a place directly beneath the tubes in a fluorescent-light garden. *Temperature*, average house or office. *Humidity*, 40% or more; can tolerate a bit less. Mist the leaves daily; shower them with water once a week. Keep growing medium in the range between moist and slightly on the dry side. Each week, drain and refill the central leaf rosette cup with fresh water. *Propagate* by removing the leaf top from a mature fruit or an offset of new growth from the base of the old plant. Pot up in a mixture of equal parts all-purpose potting soil, sphagnum peat moss, sharp sand and vermiculite. If a new plant fails to fruit in two years, seal it in a plastic bag for three days with a very ripe Jonathan or Cortland apple; ethylene gas given off by the apple should cause the pineapple to fruit within a few weeks. Next in our series on house plants: How to grow healthy jade plants of all sizes. ■



KAYLEA BAKKER

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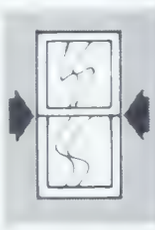
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REMODELINGNOTEBOOK

By JOHN H. INGERSOLL □ New products designed to upgrade the energy efficiency of your house are sprouting thick and fast. Yet, gadgets and thermal materials won't do it alone. Saving energy is as much the result of a personal attitude as setting a thermostat or using a gas-saving appliance. For example, you might wonder what a telephone has to do with reducing gasoline consumption. The answer from AT&T: "A phone call ahead could save a needless trip." Simple. Useful. But it may require a change in thinking. As one government official put it, "We've been acting for 200 years as though our resources were limitless. They aren't, and the sooner we adapt to that truth, the better off we'll be."

Adapting means simply weatherproofing each area of your house against heat loss in winter, and heat gain in summer. All utilities provide advice. Some will even make an energy audit of your home to discover those places where protection is needed.

For any house, walls, ceilings, floors and windows account for more than 60 percent of heat loss (or heat gain in summer). A wrap-around of quality insulation and weatherstripping is essential. The basics of these two important elements are discussed elsewhere in this issue (See Windows & Insulation, page 66) Here are some specifics:

Windows: Triple glazing, presently the most efficient way to block the flow of heat, is produced as three fixed layers of glass by some manufacturers and as two fixed panes and a storm panel by others. Both types are so close in performance, it isn't worth differentiating. A host of national firms offers the units, among them: Andersen, Rolscreen (Pella windows), Caradco, Malta, Season-All, Capitol Products, V.E. Anderson.

Because of improvements in aluminum window construction by major producers, heat loss through the frame is about the same as that through wood frames. A

A phone call ahead is far less costly than a wasted automobile trip

"thermal break"—a strip, usually of vinyl—is built into the frame to impede the flow of heat through the metal.

Doors: Heat escapes through doors, as well. Ideal protection is a vestibule, which produces an air lock between two doors. The advantage: you open the first door and close it before opening the inner door. Another solution: storm doors, which have been around for decades. Newest on that scene is from Season-All—a door with an undivided panel of glass, a model the company calls "the almost invisible storm door." Built with tempered glass, this thin-framed storm door allows the permanent door to show almost entirely. Then there is a relatively new door that makers claim is a better seal against heat loss than a solid wood door plus a storm panel. The door is steel clad, has a frame of wood, an interior fill of plastic foam insulation and vinyl weather stripping. Two of the many producers are Steelcraft, an American-Standard company, and Pease Ever/Strait.

Weatherstripping and caulking around doors and windows are important finishing touches. Air infiltration through cracks accounts for the largest single loss of heat in a house—over 35 percent. Hardware and building-supply stores carry a wide array of these products.

Insulation: Fiberglass and rock-wool insulations in all their forms (assuming it's available) are sold through building materials outlets and by all the big merchandisers: Sears, Montgomery Ward and Penney's. Many also carry cellulose insulation, such as Cellutron.

One of the first companies to produce urea formaldehyde foamed insulation was the Rapperswill Corp. The product name

Most heat loss results from poorly insulated doors, floors, windows and ceilings

is Rapco-Foam. The company has maintained strict quality control during the manufacturing process, and has a commendable program for training men to apply the foam.

Three makers of the newest insulation material—isocyanurate board—are Celotex (Thermax Sheathing), Owens-Corning Fiberglas (High R Sheathing) and Reynolds Metals Co. (Climate Guard). As the brand names imply, this is a sheathing for the outside of a house, behind which is installed standard insulation (such as fiberglass). The two best known polystyrene boards are produced by the Dow Chemical Corp. and W. R. Grace & Co. The names: Styrofoam TG and Handy Foam insulation, also applicable as sheathing.

One last note: From Johns-Manville comes a special insulation kit designed specifically for wrapping a domestic hot-water heater tank.

Thermostats: You probably know that each degree you set back the thermostat saves approximately three percent of the energy used to operate the furnace, and a like amount in summer when you raise the thermostat to relieve the load on air conditioning. That's one part of the temperature story. The other: A night set-back of the temperature and—for working couples—a day set-back, together can save up to 28 percent of fuel consumption. Knowing this, manufacturers have produced automatic clock-thermostats. White-Rodgers and General Time offer a day/night set-back unit, while Honeywell, Robertshaw and Knape & Vogt produce a four-cycle set-back thermostat, capable of producing comfortable heat (or cooling) only during those times of day when you're in the house, awake and using the space. Automatic set-back devices were available in the past, but at far greater cost. Today's units, powered by cadmium batteries, are less costly and quite easy to install.

Heating and air conditioning: Engineers we've interviewed have said the electric heat pump is the best way to produce heating and cool- (*Continued*)



Plate shown smaller than actual size 10¼" diameter

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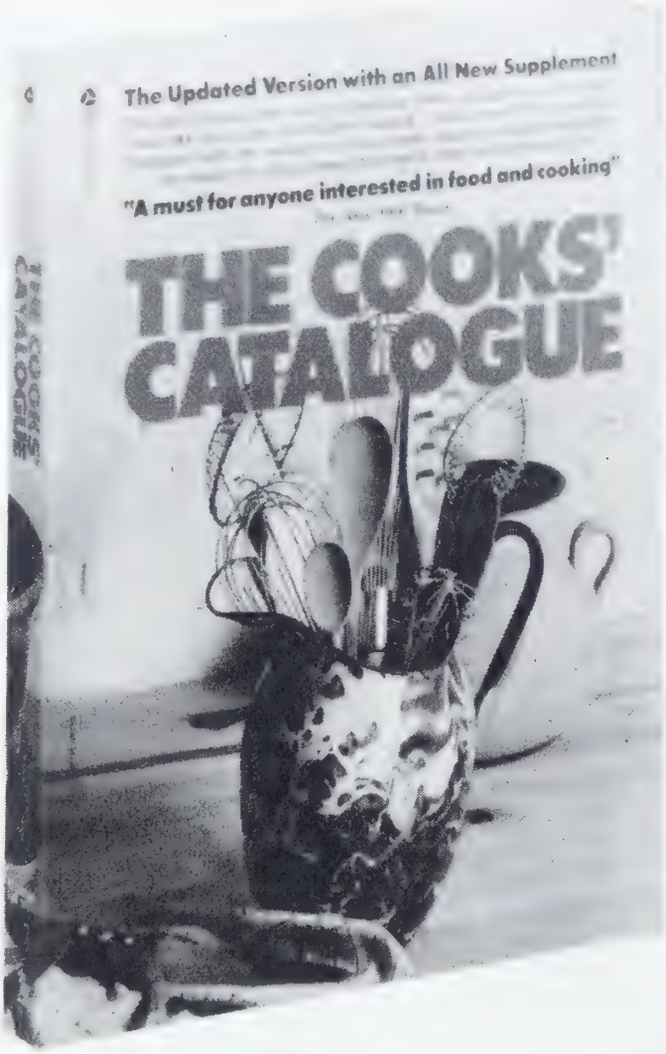
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AVON PAPERBACK

REMODELING NOTEBOOK

Continued

ing for the average house. There is still some disagreement about the effectiveness of a heat pump in areas with frigid winters (Montana, North Dakota). But for most areas, the heat pump has come of age. Makers include the top companies in the field: York, Carrier, General Electric, Westinghouse, Lennox. (For an explanation of the heat pump, see "Remodeling Notebook," April, 1977.)

There are some not-so-ordinary heating devices that should be mentioned. For example, a small box called Fuelsaver, according to the maker, Energy Service Industries of New York City, will save up to 50 percent of fuel consumption for a hot water heating system. At that rate, the unit, which retails for under $600, will pay for itself in most households in around three years. It does not work, however, with forced warm air.

And should you want to switch to coal as a fuel, there are still manufacturers of coal-fired equipment. One such is Western Stoker & Manufacturing in Arvada, Colo. You are probably aware that a great many wood stove makers (and importers) have burst on the scene since last year and some of the old firms are experiencing a new market boom. (See Keep the Home Fires Burning, page 96). Producers include Jøtul, Martin, Ashley, Lange and Atlanta Stove Works.

Saving water can be as important as saving gas or electricity

Appliances: All major manufacturers have redesigned their appliances to be more energy efficient. Some of the newest are particular standouts: Amana's "2 plus 2½" refrigerator/freezer packs extra, high-resistance insulation around the box and doors, and features a three-position control to match humidity conditions. KitchenAid offers a new dishwasher that not only saves electricity but cuts back on the water needed for wash cycles. Microwave ovens are savers from the word "go," but special mention should be given Thermador for its Micro-Thermal Ovens, to Magic Chef for its portable unit and to Tappan for its new Meal Maker. Finally, Whirlpool's line of window air conditioners features energy-saving automatic fan and thermostat setting options, and Frigidaire's High Efficiency models feature an Electric-Saver control that automatically turns off the fan when the compressor stops.

Bath fixtures: In a number of areas, saving water is as important as saving energy. Bath-fixture manufacturers have responded with water-saving toilets and faucets. Produced by such firms as Kohler, Eljer and American Standard, the toilets save about one-third of the water used during each flush. Shower, bath and lavatory faucets that cut back the flow of water are also produced by these companies, as well as by such firms as Delta Faucet and Moen. ■



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PETS**PETS**PETS

By MORDECAI SIEGAL ☐ The status of the pet your child received for Christmas quickly changes from gift to household member. It must be trained, fed and cared for. The family, too, must adjust to the new puppy or kitten. Perhaps little claws or needle-like teeth have already left their mark on the children of the house. If so, it's time to pet-proof your children and child-proof your pets.

Children must be taught some of the behavioral differences between dogs and cats and then conduct themselves accordingly. This will help both child and pet adjust to each other.

Because dogs are pack animals, they seek a social structure and instinctively look for their place within it. If a puppy is made to feel that his position is subordinate to the other members of the pack (read: family), he is more amenable to the idea of basic obedience training. This means that reasonable commands, given in a gentle but firm manner, are acceptable and even desirable. Children living with pet dogs, especially when they are puppies, should take a leadership position. However, there is a fine line between leadership and oppressive, abusive behavior. Do not permit your child to become a petty tyrant or bully with the pup, for just as battered children often grow up to become child beaters themselves, dogs that are hit may eventually hit back—with their teeth. A child should never be allowed to hit or strike an animal. A benevolent dictatorship is the ideal relationship between dog and human.

Surprisingly enough, most young children prefer kittens to puppies

Life is not so uncomplicated with a cat. Contrary to popular notions, most small children prefer cats to dogs. Apart from aesthetic considerations, small-fry seem to like cats and kittens because so many are physically smaller and therefore *seem* more controllable. A toddler or preschooler is not overwhelmed by the delicate maneuvering of a feline as it jumps, purrs or rubs against the human leg. A cat seems to be more thoughtful, deliberate; its mannerisms more defined.

The problem is that in the child/cat relationship children view kittens as creatures to be dominated and ordered about like canine recruits. Anyone who has ever lived with a cat knows the folly of this. When living in the wild, all felines (except lions) are solitary creatures. They hunt, eat and sleep alone. To the domestic cat the idea of a family structure is merely tolerated because of physical and emotional dependencies. There is no instinct to live communally.

It is true that many domestic cats become attached to certain humans or other animals, but that is because of experiences at an early age or adjustments to given family situations. When a kitten is fed and protected by a human, a relationship develops based upon dependency and patterned regularity.

The best technique for developing a happy relationship between a child and a kitten is to give the child some responsibility for the animal's care. If the youngster is old enough, have him or her prepare the kitten's food (with adult supervision, of course). Cats learn quickly to communicate with the one who operates the can opener and spoons out the goodies. Even a very young child can be made responsible for seeing that the pet always has fresh water in its bowl.

Teach your child to assume a leadership role with his pet

A child must be taught that kittens should not be interfered with while engaged in personal activities: Playing, eating, sleeping and toileting are performed in solitude. Often a kitten will invite a child to play, but this doesn't happen every day.

A cat can be trained, but not by small children (see *House Beautiful*, July, 1977). One may teach the cat its name by offering a food treat while simultaneously calling the animal by name. This must be done in a subdued manner and repeated many times, for many days. Each time the cat responds, give it the food treat and then praise the animal.

A constructive way to develop a safe and workable relationship between a child and a puppy is to have the child help obedience-train the animal. By working under the careful supervision of an adult, the child eventually will be able to take over the training of his pet. At the age of eight weeks and older, a puppy may begin simple obedience training (outdoor training should only be given if the pup has been fully inoculated).

Provided pre-schoolers are supervised, children from four years of age on can participate in puppy training. One of the best books of its kind, *Dog Training For Kids* by Carol Lea Benjamin (Howell Book House, $5.95) offers a complete course in obedience training. It is written in clear, simple language that any child can follow and the technique really works. The photographs are a great help, too. A child can teach his dog collar-and-leash training, house-breaking and simple commands such as "Heel," "Come when called" and "Stay."

Be it a Christmas puppy or kitten, a very small child must not be left alone with the animal. This is important for the safety of both. An innocent tug that hurts the animal's fragile body may be repaid with a scratch or a bite. This makes for poor public relations between both offending parties. Supervise all play sessions until you are sure the child and animal have the proper respect for each other. Make the word "gentle" a frequent part of your vocabulary and teach the child the correct way to pet the animal (no clutching or grabbing).

Do not allow a child younger than six or seven to lift a pet off the ground. The proper way to hold a kitten or puppy is with both hands. Slip one hand under the animal's belly and behind the front paw, allowing the hind paws to rest on the palm of the other. *(Continued on page 135)*

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JANUARY 1978
HOUSE BEAUTIFUL

THE WHITE HOUSE

WASHINGTON

Conservation must be the cornerstone of our effort to confront and solve our national energy problem. Conserving energy is generally cheaper than producing new supplies of energy; it is an effective means of protecting our environment; of improving our balance of payments; and it can lead to quick results.

Unlike many other approaches to solving society's problems, energy conservation relies primarily on the actions of individual citizens -- upon your willingness to change some of the things you do, and some of the decisions you make in the marketplace. It is more than sacrifice, or simply doing without. Correcting current inefficiencies in your home, for example, and investing wisely in future purchases will not only save abundant amounts of energy but will save money for you.

If accepted by the majority of Americans, conservation need not lead to a reduced standard of living. On the contrary, it is essential to maintaining a prosperous future.

Jimmy Carter



The enclosed atrium (*right*) is the verdant nucleus of the Rasbach compound, an idea as old as the ancient Greeks, as applicable as ever today. Amid the foliage, a weather vane (*left*), like a bird in flight, is decorative as well as useful.

ONE FAMILY'S QUEST TO SAVE ENERGY

Throughout the country, individual Americans are awakening to the role they have as preservers of a tenuous environment. We at *House Beautiful* applaud the effort of the individual whose involvement and dedication embody the spirit of the President's message. It is time for a new look at the way we live. Time for an increased awareness of our resources and how we may use and replenish them. Time for a reaffirmation that functional design may, indeed, be beautiful. The individual's contribution to the goal of energy efficiency may be as small as turning off a light or recaulking a window, as expansive as installing solar collectors on his roof. All commitment is significant. Yet, the commitment of some may serve as inspiration to the rest. The solar conversion house of the designer-engineer Roger Rasbach is one example. Shown here and on the following pages, Rasbach's house is his personal statement consonant with that of President Carter. It is a house that exists symbiotically with nature, making the most of climate and geography, taking no more than it gives. As a prototype, it is a design for living and, more than that, an object lesson, a design for life.

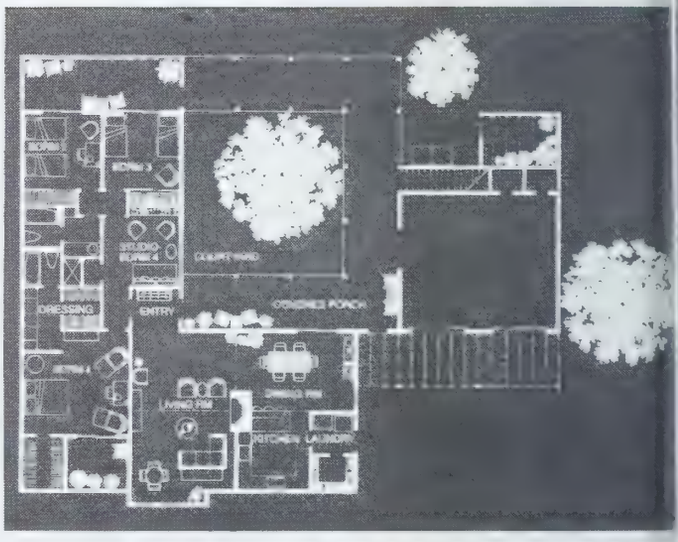


BILL HELMS



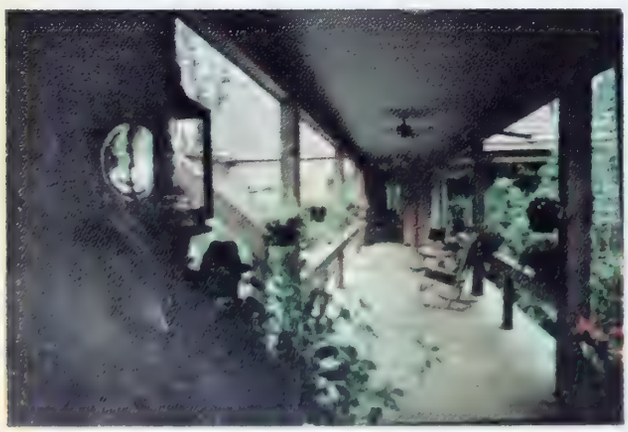


With energy in mind, the house was designed to meet the needs of today and tomorrow.





"Our crisis is waste," maintains Roger Rasbach. "Waste in the way we build, furnish and equip our homes; waste in the way we maintain, feed and clothe ourselves." It is no surprise, then, that his own house on the outskirts of Houston would have, as its dominant theme, freedom from waste in energy and materials—a house where survival and self-dependency are goals achieved through architectural planning and common sense. The very form of the house is an old idea revived: the family compound (*see plan*). Rasbach's house is really a group of four structures, separate yet connected, each housing a branch of the family. Three generations live together yet independently, saving "emotional energy."

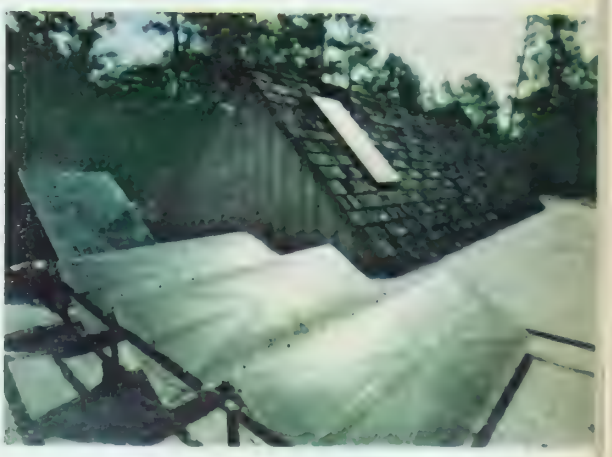


No hermetically sealed house this. Comfort control is as natural as possible with all full-length glass surfaces protected from the sun's heat by eight-foot roof overhangs (*above left*). Big windows allow cross ventilation, and the revival of a Texas tradition is the covered porch (*left*).

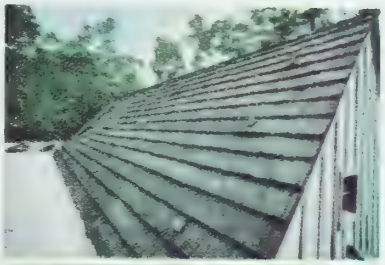
In exterior design (*left*), comfort control is furthered through reflective roof surfaces on flat areas and insulated polyurethane shingles on the gabled roofs, which serve to keep heat build-up to minimum. The outside of the structure is recycled hardboard siding with extra-heavy insulation made from recycled newspapers, treated to be fire retardant. Beside the entrance is a light fixture Rasbach calls the "beacon of my philosophy." It is a lamp from an old lighthouse fitted with a 40-watt bulb. The reflectors shed light over half an acre."

In dark contrast to the light color of the house's recycled hardboard siding, the double-door entrance to the atrium (*below*) is made of 200-year-old pine boards as are all other doors throughout the house. Butterfly joints hinge the wood panels and all hardware is made according to time-honored methods.

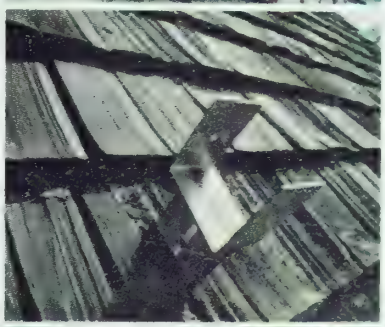




Solar conversion in the future is prepared for in advance by building the house to face solar south and angling the roof at a 27-degree azimuth—the best solar collector angle.



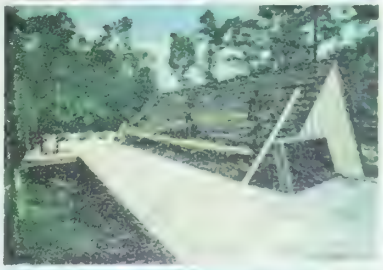
Solar jacks have already been installed on the roof ready to support up to 865 square feet of future collector panels.



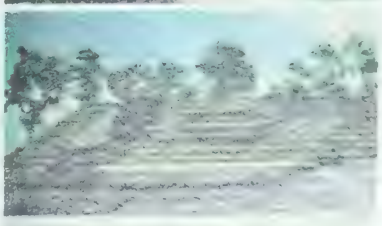
Solar panels can be carried easily over the flat roof sections to their mounting places when Rasbach decides to implement the system.



A wood frame is mounted on a gabled roof to hold the solar panels. The roof is structurally designed for a 2½-ton live load to support the weight of the solar collector panels.



Existing trees have been saved wherever possible to provide shade. Rasbach emphasizes that full sunlight is not necessary for solar collectors to work.



Solar panels will eventually face the atrium rather than the street for a more aesthetic view from the outside of the house.



Although Rasbach's house has not yet been converted to a total solar power system, some solar panels are mounted and are operating (*above*). These make up a solar hot water system that serves to provide the entire compound with all its hot water.



Outdoor living can be enjoyed in total privacy.

Indoors, the living room is the hub of activity.

Foliage plays a big part in Rasbach's overall scheme—inside and out. In the atrium (*left*) tiger lilies, local foliage and carefully preserved trees create a charming central area for alfresco dining. A brightly striped canopy gives protection from the hot Texas sun. Indoors, a large collection of plants helps regulate humidity and is especially lush in the spacious living room (*opposite*). With its beamed cathedral ceiling, skylights and use of natural woods for floor and many furnishings, it is a room replete with old ideas revived and old materials recycled. Rasbach has especially emphasized natural materials over energy-intensive (often oil-based) plastics and synthetics. Under his guidance, all the decorative fabrics in this room and throughout the house are of natural fibers—wool, cotton, linen and jute. Rasbach has even gone so far as to consider the energy-saving as well as psychological aspects of color. "After all," he reasons, "feeling hot or cold is always affected by the surrounding colors." Removable slipcovers change from rich browns and reds in winter to cool beige and cotton duck in summer. The placement of furniture and accessories changes, too, according to the seasons.

The fireplace—that most back-to-nature way to warm a room—is set with rough stone.

Ceiling fans are another "old-fashioned" idea whose time is come again, circulating the air, to warm or cool. They give the feeling of a comfort zone of around 72 degrees with an actual room temperature of about 80.

Plants in abundance serve to control indoor humidity and air purity, bring the outside in.

Skylights provide illumination from two directions, one on each of the roof's sloped sides.

Ceiling beams are recycled wood, stained rather than painted for minimum upkeep.

Flooring is 200-year-old pine taken from a New England house. It requires no polishing.

Textured walls, visible on the sloped ceiling, are wallboard made from sawmill waste—another product of energy-efficient recycling.

Natural materials are emphasized even in the fibers of decorative fabrics and carpets. Wool, cotton, linen and jute predominate throughout.

The living room (*opposite*) serves as a gathering spot for a variety of leisure family activities. The room is divided into several distinct areas—once again the recurring theme of togetherness and independence. Shown are a gaming table, a pillowed conversation group, and for a more intimate moment, two high-back chairs near the hearth.







In the kitchen, old and new ideas work together against waste.

For all-around energy efficiency, no room is more impressive than the kitchen. Physical energy is conserved through a thoughtful layout in which traffic flows around a central cooking /eating/storing island (*left*). Appliances, chosen on the basis of energy efficiency, include a small dishwasher that operates on a three-minute cycle, using less hot water and electricity, generating less heat and humidity; a "flash-freeze" freezer; refrigerator that uses less energy than a 75-watt bulb and an instant hot-water tap. The island is equipped with a six-burner range with electric ignition. Small counter-top convection oven supplements the microwave.

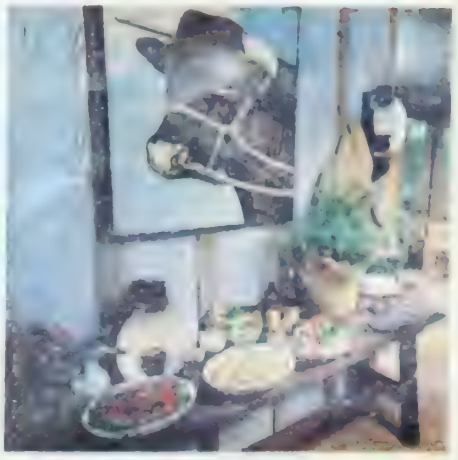
Rasbach built a large cooling room (*top right*) as a supplement to the refrigerator for the storage of fruits and vegetables—some grown in his own greenhouse (*right center*)—and beside it, an extra-large pantry for nonperishables. A small grain mill (*right*) grinds whole grains. Beneath an imported porcelain picture (*bottom right*), a small buffet is set up ready to be carried to the adjacent porch. Madeline Hill, of Hilltop Herb Farm, Cleveland, Tex., provided the food.







Center island of kitchen (*left*) is surfaced with French ceramic tile. Elsewhere, pine predominates—in counter tops, floors and a hood hung with gleaming copper utensils. [illegible] row of low skylights. Pots of herbs line shelf, taking [illegible]





The redwood Japanese hot tub, lush greenery and an angled skylight make the solarium a natural indoor spa enjoyed the year round.

New designs fashioned from old wood, natural colors and fibers come together in the bedroom.

In the master bedroom (*right*) textures combine for a rich and rustic scheme. All floors, doors and much of the furniture—including the bed and copper-paneled armoire—are made of hand-sawn American pine. Indeed, the wood has a history. Rasbach rescued it from an old New England house that had been partially damaged by fire. Records revealed that much of the wood had, in turn, been rescued from another, older, house. Rasbach is delighted by this proof of conservation 200 years ago when resources were so plentiful. On the ceiling, woven burlap lends a nubby texture. And, of course, the ever-present ceiling fan does its part to keep the room comfortable. As a gathering spot, the bedroom also includes a sitting area. Rasbach designed the sectional units with their rush frame worked in an oversized basket weave repeated in a small coffee table. Pointing to the glass-topped console behind the sofa, Rasbach notes that "Whenever I use glass, it is salvaged glass."

As is true throughout the house, slipcovers change with the seasons. Now, rich browns and oranges warm the room in a stylized floral on the sofa, throw pillows and a handmade bedspread by stitchery artist Sandra Hulse. Above the bed is a painting by American artist Eric Sloane.

Given Rasbach's dedication to conservation, one does not expect him to have overlooked water conservation—and the bath. "Americans are flushing almost half the water used in their homes down the toilet," he maintains. There is hardly a community that isn't plagued with water shortages." His personal counteraction includes water-saving toilets, faucets and shower heads fitted with water-flow restrictive devices and an underground watering system to reduce evaporation losses. A small skylit solarium opens from the bathroom through sliding glass doors (*left*). Here, Rasbach has installed a redwood Japanese hot tub—a more personal replacement for a swimming pool. Solar panels, the only solar power system as yet installed in the house, are used to heat all the hot water throughout the compound. In addition, the solarium serves as a winter haven for the Rasbachs' tropical plants.

Finally, a solid-state electronic device monitors the amount of electricity, natural gas and water used in the house, reporting it in a digital readout. Consumption rates for electricity and gas are automatically converted into cents per hour.

By SUSAN GRANT LEWIN

FOR DETAILS, SEE PRODUCT INFORMATION



ARCHITECTS FORECAST:

A NEW TIME FOR DESIGN

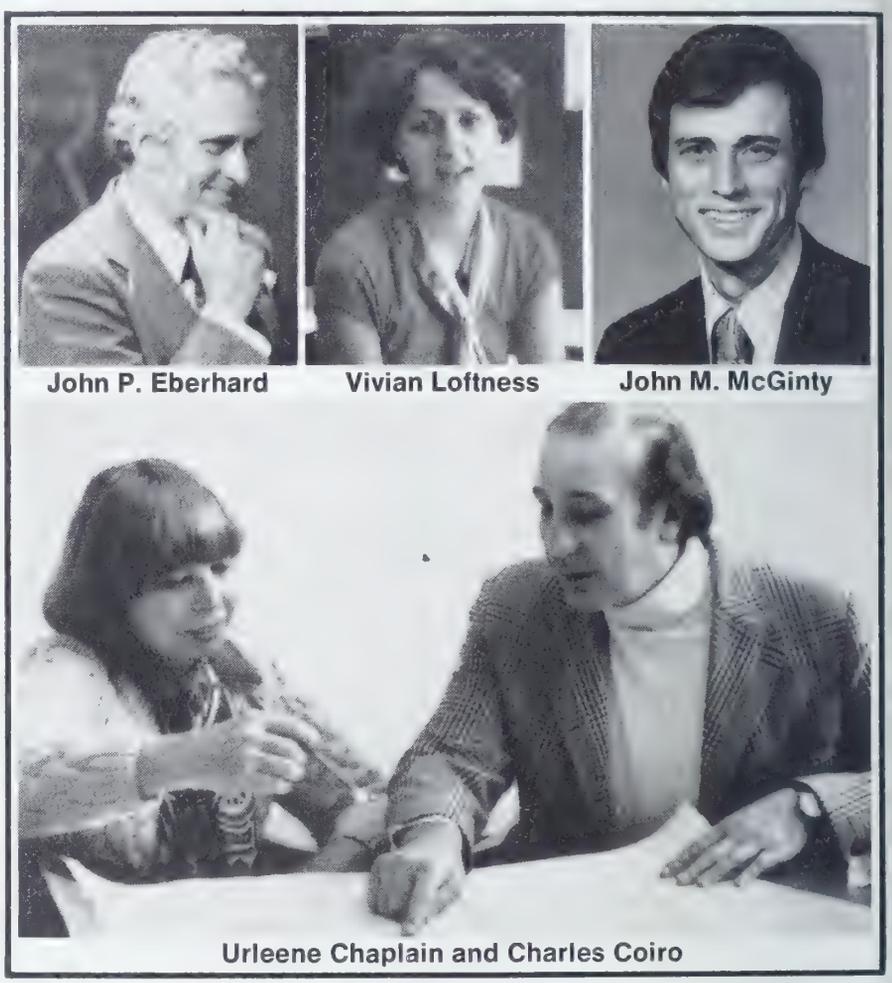
By SUSAN GRANT LEWIN
and JOHN H. INGERSOLL

Solar housing is causing architects and designers to rethink traditional concepts.

"The energy crisis will have a profound effect on future house design," says American Institute of Architects president John M. McGinty (*right*) of the McGinty Partnership, in Houston, Texas. "This effect will be manifested through two key areas: conservation of available energy and application of alternate energy sources. I also think solar-energy apparatus will alter house appearance."

John P. Eberhard of the AIA Research Corporation comments, "The regional differences that topography and climate present to architects are being re-explored after a 50-year lapse, the result of society's mistaken belief in unlimited resources." He believes solar energy can reduce the amount of conventional energy that is needed.

"This new sensitivity means a move away from cookie-cutter housing," says Vivian Loftness of the AIARC. Architects will be in demand as houses must now be tailored to sites."



John P. Eberhard | Vivian Loftness | John M. McGinty

Urleene Chaplain and Charles Coiro

STEVE ALLEN



Solar houses are not all alike, as this and the houses on the following three pages demonstrate. Solar energy collectors on the roof of this new house in Santa Barbara Calif., are entirely out of sight. The panels, angled toward the southern hemisphere, are hidden behind the parapet of a boxed "lookout" atop the roof, which complements the other wood-clad parts. Designed by Santa Barbara architect Barry A. Berkus.

Three architectural teams that have been exploring design implications of the energy problem are Coiro-Chaplain, Ridgefield, Conn. (*opposite*); Steve Tilly and Alan Buchsbaum of Design Coalition, New York City (*right*); Earl Pope and Norton Juster, Juster Pope Associates, Shelburne Falls, Mass. (*below*).

According to Charles Coiro, "Housing will change to incorporate new energy-gathering systems. The most popular devices will be those that are literally free for the taking: orientation to sun angles and prevailing winds, underground dwellings, berms, strategically placed planting, overhangs, insulation, weatherstripping and zoned heating and cooling."

Our lifestyles will change as well, say the Design Coalition. "Dimensions will become important. We will not have to sacrifice a feeling of spaciousness, since intelligent planning will incorporate real and apparent space. There's a positive side to the energy crisis; It has given architects a great opportunity for innovative design."

"The energy crisis," say Juster Pope Associates, "will signal a return to a more regional architecture, less subject to designers' and owners' whims or stylistic mumbo-jumbo. The professional designer will need more data and information before beginning work. He will have to familiarize himself with the locality with which he will be working. Despite a period of hesitation," concludes Juster, "this is a new frontier for design and environment."

The energy crisis has given architects a great opportunity for innovative design.



Steve Tilly | Alan Buchsbaum

Earl Pope | Norton Juster



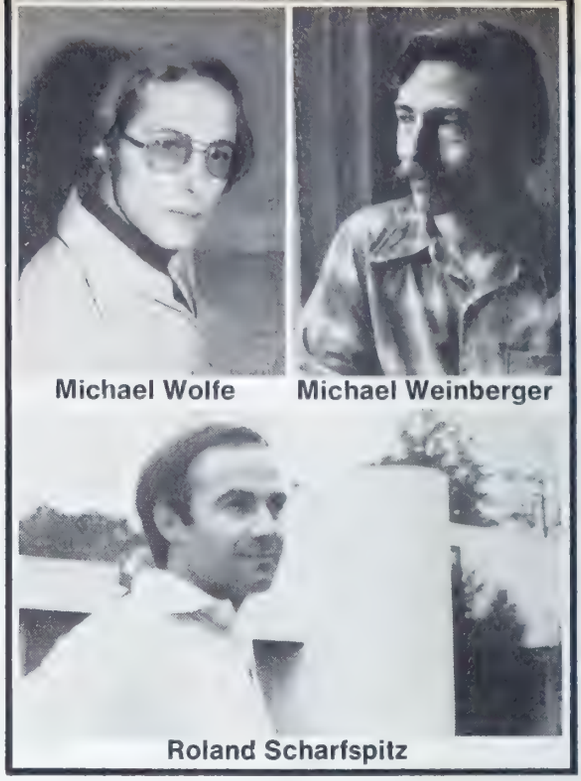
Handsome cladding of redwood covers the accessible sides of this house in Westchester County, N.Y. Solar collector panels slant toward the sun on the south side, a rugged tree-thick lot that drops to the Hudson River. Visitors are unaware upon entering it that it contains solar equipment. The house was designed by architect Helen Brill, of Brill, Kawakami, Wilbourne, Brooklyn, N.Y.

Solar-energy houses are causing architects and designers to rethink traditional concepts.

"Substituting solar energy for oil and gas without changing building design is foolhardy," says Vermont architect Michael Weinberger, "and these new designs will have to vary with the sites." In his area, houses will be tucked out of the path of winter winds, while being open to available sunlight. They will share common walls to eliminate as much heat loss as possible.

New Jersey architect Roland Scharfspitz predicts "The age of solar energy compels us to adapt to unfamiliar concepts."

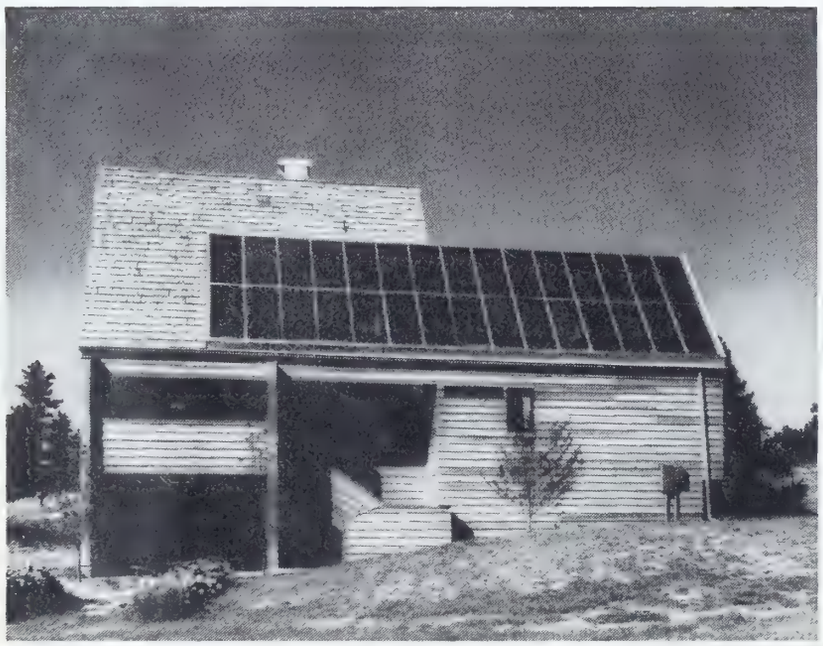
Michael Wolfe feels that "down-drafting towers that trap and recirculate warm air will become a feature of future designs," and that below-ground living spaces will become more important. "Solar panels will create an aesthetic of their own," he concludes.



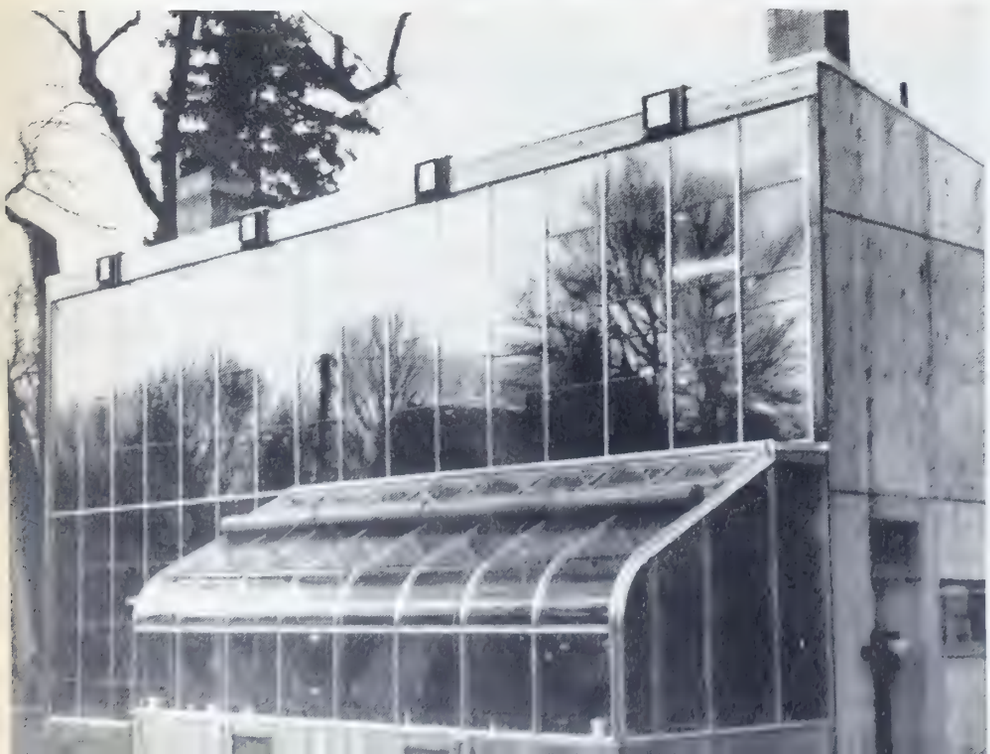
Michael Wolfe

Michael Weinberger

Roland Scharfspitz



The science of solar heat collection is now sophisticated enough to entice developers into offering speculative houses having solar-assisted heating systems. This attractive example, designed by Crowther Solar Group Architects of Denver, is in The Pinery, a new 5,000-acre community 27 miles southeast of Denver. Air-to-air collectors by Solaron provide most of the heat.



MARIS/SEMEL

Six inches behind the vertical glass wall of this Princeton, N.J., house stands a thick concrete wall. The wall faces south, where winter sun heats the air between glass and concrete. This heated air passes through vents at the top of the wall on each floor, flows into the rooms, returns through vents at the bottom of the wall. Designer/owner/builder is architect Douglas Kelbaugh.



Free flow of heated air is basic to an all-solar house. The special beams make large open spans possible in the Parkin house, (*left*) where light and passive solar heat flow to both levels. Interior windows pass on light and air to bedrooms. Lower level bluestone floors store heat for the cold night.



Dr. Robert E. Parkin

In Massachusetts: a house heated 100% by the warmth of the sun

Robert E. Parkin, Ph.D., is a solar energy pioneer. For himself and his family, he designed the Boston area house on this page. Inside, there is no furnace and no hot water heater. The sun's warmth provides *all* space heat and hot water. During planning, solar industry naysayers told him (a) it couldn't be done, (b) he was crazy, and (c) anyway, it would be hellishly expensive. Completed in February, 1977, the house confounded critics. It was warm in those bitter winter days. House cost: under $28 a square foot.

Except for its front entry, the north side of the house presents an unbroken wall of solid concrete, 12 inches thick. This mass, plus insulation, rebuffs chill winds from the sunless north. An operable clerestory window above the front door opens to a flow of air in the summer.





Why is this total solar system successful? "Because," explains Dr. Parkin, "every aspect of its construction was designed for solar heat: orientation of glass to the south, a combination of passive and active solar energy collection, thermal mass in the bluestone floors and concrete walls, open spaces within to ease distribution of warm air, plus insulation." Beneath rocks: 6,000-gallon, solar heat storing water tank.

FELICIANO



SUN-POWERED HOUSE DEEP IN VERMONT





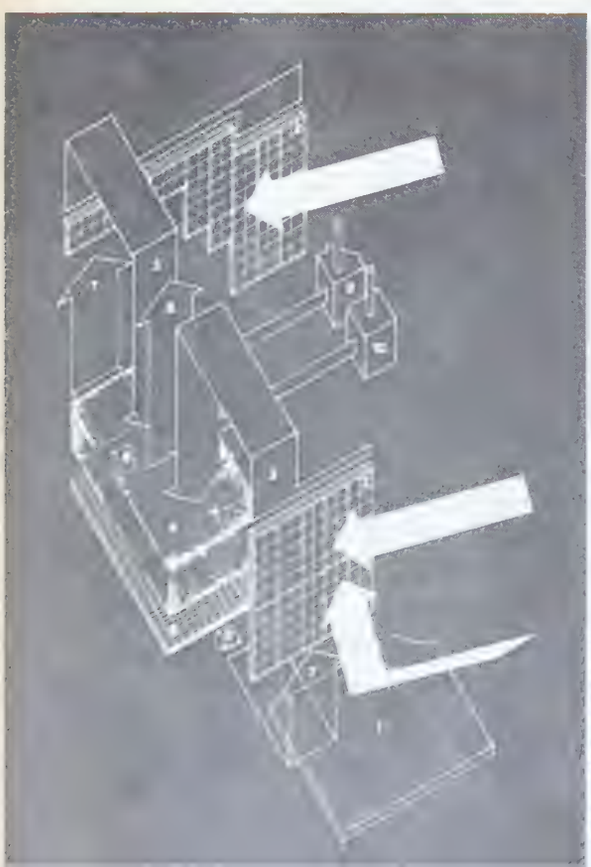
By SUSAN GRANT LEWIN

"Living in a solar house is both an adventure and an incredible learning experience," says New England architect C. Stuart White, of Banwell White & Arnold, Inc., Hanover, N.H. He jumped the gun on the Arab oil embargo by building a solar house in Vermont for himself, his wife Tilda and their two children, Clevie, 9, and Laura, 6, in 1973. White did it on the advice of his neighbor, Dartmouth chemistry professor Roger Soderberg. Reports the architect, "Soderberg was the first to alert me that the world was running out of oil and that there was a viable environmentally safe alternative in the sun. Enthusiastically, yet naively, we committed ourselves." Before the embargo little information was available, but the situation changed dramatically. Stu White met Bruce Andersen, one of the leading exponents of solar housing. It was Andersen who recommended the air collection system with rock-bed heat storage. "And frankly, the plumbing of a liquid system scared me, and I had heard about corrosion of pipes," explains White. Andersen also approved the vertical collectors covering the south sides of the house because of the low winter sun angle in Vermont.

With the aid of professor Alvin Converse, also of Dartmouth, White's contractor built the collectors. Instead of facing them with glass, he used Kalwall, a clear plastic material manufactured in Manchester, N.H. Behind the collectors is an aluminum absorber plate. Next is an air space that acts as a duct, where the warmed air is sent with the aid of fans to a rock bed where it is stored. The bed is located under the house and is insulated from it and from the earth. A conventional forced warm-air heating system distributes the heat through the house and acts as a backup on sunless days.

U-shaped design of the house has obvious advantages—two walls facing south, one inside the U-shaped deck (*above*) and the major south facade (*opposite*). Marble-chip bed collects sun into collectors.

Kitchen appliances are used during off-peak hours only.



A concrete lintel over the stone fireplace stores heat.



FOR DETAILS, SEE PRODUCT INFORMATION

The Whites' ultimate goal is to derive 40 to 50 percent of their house's total energy needs from solar energy (currently, it is 30 to 40 percent) and 40 percent from wood. The remainder will be supplied by an auxiliary hot-air electric furnace used during off-peak hours only. "Our entire house operates at off-peak rates. When we first moved in, it was only the hot water and electric furnace. Now we try to cook, wash and launder during those times when there is less demand for electricity." White continues, "It's a challenge and requires much planning."

The living room boasts a highly efficient Austrian stove or Kachelofen (*right*), built by Gustav Jung, an Austrian Hafnermeister. It was built on site with Austrian brick and tile. During the coldest part of the winter, the stove is loaded every 12 hours by Stu White. The fire does not have to be tended. The flue path meanders back and forth across the surface of the brick and tile, exiting up the chimney only after most of the heat has been absorbed by the stone.

To maintain the efficiency of the solar heating system, professor Alvin Converse of the Thayer School of Engineering at Dartmouth has been monitoring the house. "This is an invaluable aid in determining how well the system works," says White, stressing that he has learned about solar energy the hard way. White concludes, "Solar energy is less complicated than a moon shot, but the problems will not be overcome until the clear need for alternate energy systems and the success of these systems are demonstrated."

Diagram (*far left*) gives a simplified explanation of how this Vermont solar house works. Number 1 is the marble-chip bed that reflects solar rays onto the collectors, 2. Number 3 indicates arrows moving the heated air to the rock bed, 4, or heat sink. Number 5 is the concrete block plenum, a hollow chamber that allows for the passage of air. Fans, 8, circulate air, 6 and 7. Number 9 is the wood-fired tile stove, 10 the electric backup furnace.

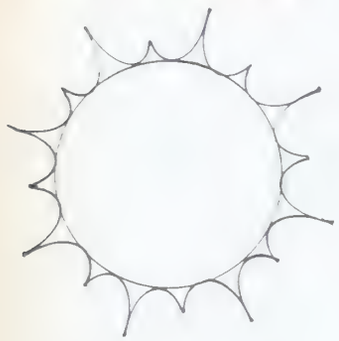
The kitchen/family room (*opposite and below*) is the favorite gathering place in this Vermont house. The main source of heat is the wood-burning Austrian tile stove, which is loaded from the rear. A supply of logs is kept nearby. The seasonal living room (*opposite below*), with its built-in banquette and soaring 17-foot ceiling is closed off from the rest of the house in extreme winter weather. In the fall and spring it is heated passively by the sun coming through a large window.

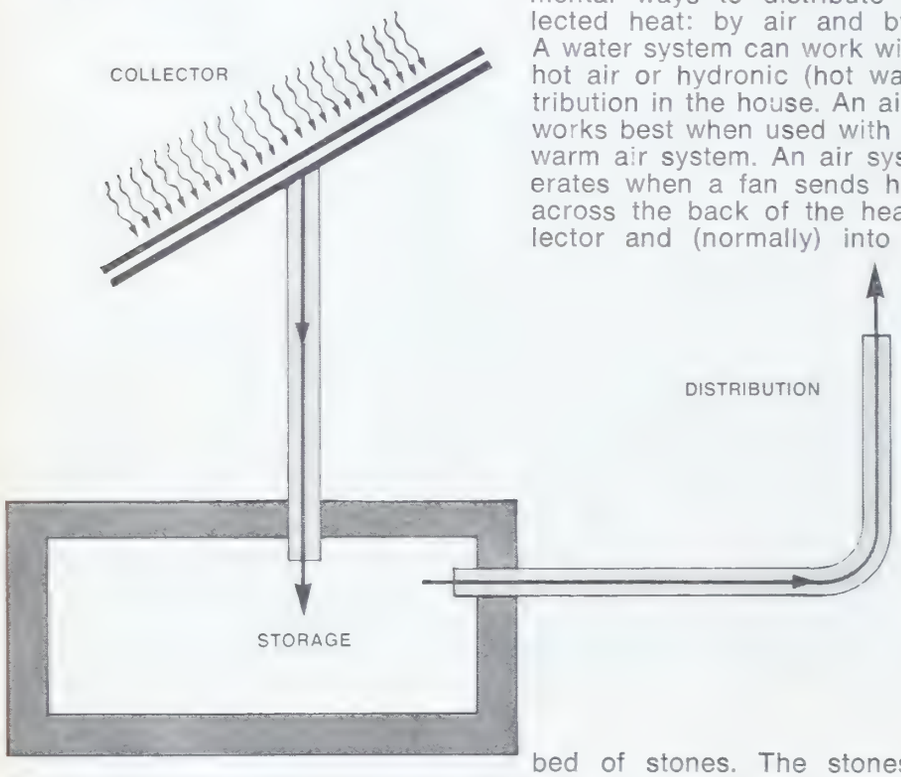




IS SOLAR ENERGY AN ANSWER?

By GORDON F. TULLY





Many ways to capture the sun's energy are on the market now. Many more are on the way. Though they differ in method and in technology, all systems concerned with collecting the heat of the sun are simple to understand. The drawing above illustrates my point. The sun beams down on a collector—any collector, of whatever make. Heat builds up and is passed on to storage. Why storage? Because the sun fails to shine at night, and often doesn't during the day. So far, the two cheapest ways to store heat are with rocks or water (illustrated in the two drawings in the right column). Finally, from storage, heat is distributed to the house. That's really all there is to it.

How accepted is solar collection? It's gaining, so fast that it's hard to keep tabs on it. The latest report from the Federal Energy Administration (FEA) shows there are presently 1,600 houses in the U.S. with solar systems for space heat and domestic hot water; 25,300 houses with collectors for hot water alone and 8,040,000 square feet of collectors heating swimming pools.

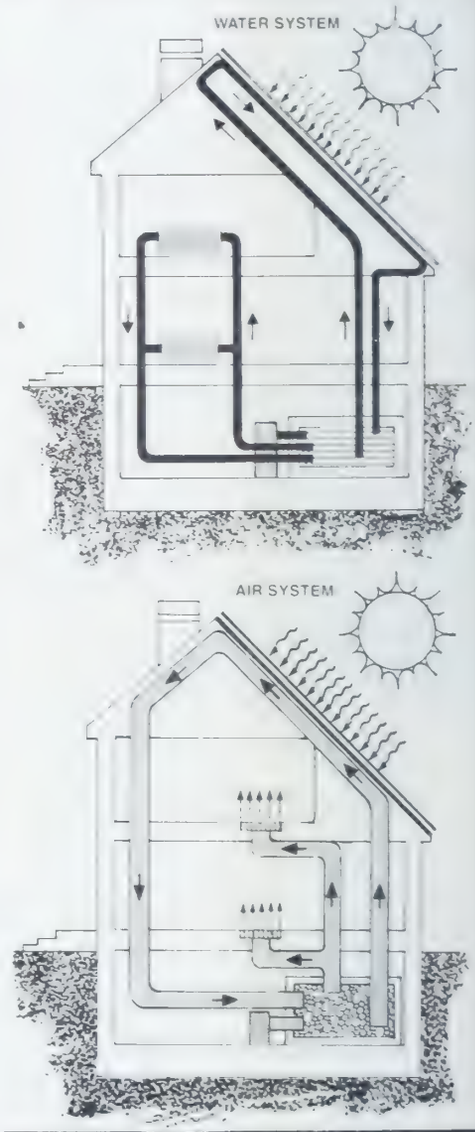
As the simplified illustrations of house solar heating systems demonstrate at right, there are two fundamental ways to distribute the collected heat: by air and by water. A water system can work with either hot air or hydronic (hot water) distribution in the house. An air system works best when used with a forced warm air system. An air system operates when a fan sends house air across the back of the heated collector and (normally) into a large bed of stones. The stones slowly gather the heat, and, by their nature, store it. When heat is needed in the house, air is run backwards through the stones, or extracted directly from the collectors, should they be operating. While air systems have distinct advantages, such as lack of freezing problems or damage by leakage, units now for sale tend to be more costly than many water systems and provide a lower output.

For a water system, piping is built into the collectors. Sun heat passes through glazing over the collectors, and is absorbed by the metal. When water is pumped through the piping, it draws off the heat and delivers it to a large insulated water tank, where the heat spreads and is stored. When the thermostat signals, heat is drawn from the tank and distributed to the house. Cooler water is drawn from the tank and recirculated to the top of the collectors to repeat its journey again.

At night or when the sun is not shining, water automatically is drained from the piping to prevent freezing. Some systems use an anti-freeze type fluid as the heat carrier, avoiding the need to drain at night. Which system is better—air or water? At present, I believe the best of the air and the best of water systems are equally cost effective.

Because solar systems *are* costly, it's essential to get the most out of them. Orientation of the collector toward the sun, its tilt and exposure to the sun, must be optimum to make the investment worthwhile. A tilt of at least 45° is needed in snow country to let snow "avalanche" off freely. And avoiding the shade of nearby trees puts roof-top collectors at an advantage over ground-mounted collectors, as a rule.

Finally, pointing the collectors within 30° of true south (not magnetic south) is essential to avoid a drop-off in output. In fact, the ideal



Air and water systems dominate the solar energy scene. Drawings show how heat is captured and delivered to the house. Storage for water systems is water; for air, rocks.

BERNARD BENJAMIN

Gordon F. Tully is President of the Cambridge, Mass., architectural firm, Massdesign, specialists in solar design.

Dazzling in theory, potential power from the sun has enjoyed a heyday in the press. We asked an expert to tell the truth about solar energy for now and the years ahead.

position is slightly west of south.

It is difficult enough to site a new house for solar heating. In an existing house, the problems are often insoluble without major structural or landscaping changes. This explains why nearly all retrofit applications of solar—that is, adapting an existing house for solar equipment—are for domestic hot water. From 40 to 100 square feet of collectors is all that is needed for the average hot water supply. Generally, an installation somewhere on the roof is possible for that small area. This does not mean you can't consider adding a solar space heating system. If you own one of the few houses with precisely the right orientation, little interferences and the kind of heating system to which solar can be added easily, then retrofit is as straightforward as new construction. In any case, retrofit is worth assessing. Addition of a solar system may have a favorable effect on the resale of your house. An architect with solar design experience can determine in a short time exactly what your chances are. Up to this point, I've discussed so-called "active" solar collectors—units that collect the sun's heat and deliver it mechanically to storage and to the house. There is another means. It's called passive solar heating. A drawing in the right column illustrates one form of it. Another is described below. Here's why you may find it worth considering.

By far the most cost-effective way to use the sun to heat your house is by letting the sun's rays come through south-facing windows. While obvious conceptually, this technology is much more subtle and hard to control than an active solar system. In the first place, fabrics, rugs, color prints, antique furniture and harpsichords are all unhappy when exposed to the bright winter sun. Second, it's easy to overheat exposed rooms in spring and fall. Some means is needed to send overheated air from the south rooms into the rest of the house or into a rock storage bin beneath the floor. Third, the cheapest way to store sun energy coming through the windows is to build massive floors and walls. In some climates where sudden weather changes take place this may be unpleasant during a warm spell. (Those with radiant-heated floors have had similar problems—the floor gets hot in the morning and stays hot long after the heat is no longer needed.) Fourth, it is important to install shading devices so the sun comes in only during the heating season.

Despite these caveats, "passive" solar heating, as just described, is possible today, and may be the wave of the near future. Merely making sure that most of the glass you plan for your new house ends up facing south can make an enormous difference in your heating bill, and might lead you to a more interesting architectural solution.

As the statistics at the beginning of this report demonstrate, by far the largest part of the solar market consists of unglazed swimming pool heaters, especially in warm areas with gas shortages, such as California. Because the temperatures involved are low, and they are used mainly in the summer, unglazed collectors are workable and low cost. For domestic hot water heating, space heating or use in a freezing climate, the homeowner should steer clear of the unglazed collector. It can't do the job a glazed model can.

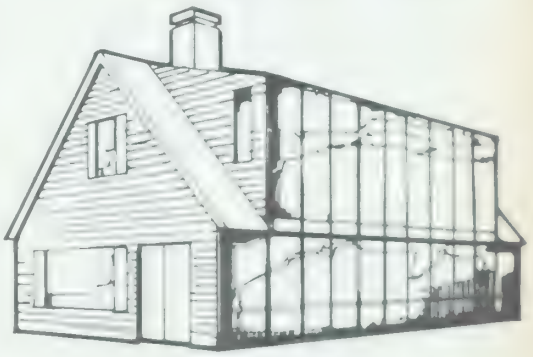
Solar *cooling* is another story altogether. Many engineers are working hard on developing solar cooling, and optimism is high, among some, especially for warm-weather areas with little heating. Currently, prices are high and equipment complex, so that in most cases, a heat pump or window air conditioner is still the best way to cool. The government is definitely interested, and is putting money into finding a cost-effective way to cool a house with solar energy. In my opinion, it is unlikely *any* cooling system will compete with the heat pump, with or without solar, at least in the near future.

Possibly the most esoteric use of solar energy at present is its direct transformation to electricity. Such a "Star Wars" idea is already on the market for products as small and undemanding as wrist watches and radios. But what about its chances for powering a house?

Although some work is underway concerning the use of solar photovoltaic cells in houses, the work is experimental. A roof full of solar cells would cost well over $100,000 today. However, by concentrating the sun on a small area of cells costs can be held down. Adding this to a thermal collector makes the package much more appealing, and work is being done by several groups to market such a combined system. Some tracking [illegible] that [illegible] track the sun are usually necessary to make such systems work, the costs [illegible] plate collectors.

[illegible] convert about 10 percent of the sun's power to electricity, compared to heat collectors that can reach a 60 percent output. Scientists hope to improve this record, but the outlook is that solar cells must be very cheap in order to find a large market. Much higher efficiencies are unlikely. A question which will have to be faced in the long run is whether house roofs are best used to generate a little electricity or a lot of heat.

Since the government is anxious to stimulate the solar energy industry, there will almost surely be some form of subsidy enacted for families who choose to build with solar equipment or add equipment to their present house. At this writing, solar subsidies are delayed because of more pressing provisions in the energy package.





One form of passive solar heat positions a mass (such as poured concrete) behind a glass wall. Mass absorbs solar heat during the day, releases heat at night.

There seems little doubt that a subsidy will be voted, but whether it will be a tax credit, a rebate or some other form of tax subsidy remains unknown, along with the extent of the subsidy.

In any case, to qualify a system must be able to meet some standard. Precisely *which* standard to follow is again unknown, but the chances

(*Continued on page 98*)

WINDOWS &

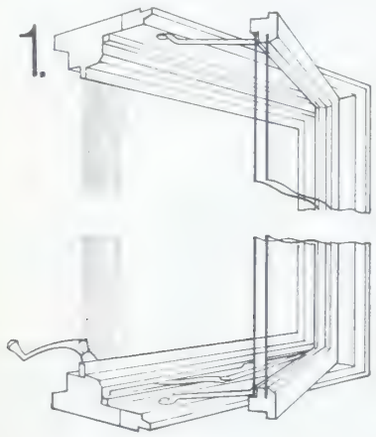
By ELAINE C. HUDSON

Window performance is critical for energy conservation. Here are the facts you need to know.

Worn-out or badly planned windows are one of the biggest energy burdens for a house. Heat escapes faster through windows than through ceilings or floors or walls.

Everyone knows that warm air rises. We insulate our ceilings to keep heat from escaping upward into the attic. But if warm air rises.

1.



how does this explain heat escaping through windows? Does heat travel sideways, too?

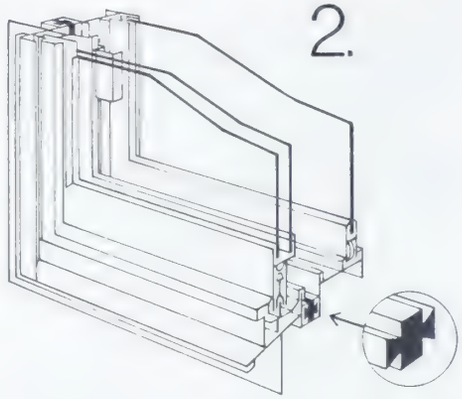
Heat travels toward cold—whether it's up, down or sideways. In winter, heat escapes through *all* the cold surfaces of the house: down through the floor and horizontally through the walls (and windows), as well as up through the ceiling. In summer, heat comes into the house through these same surfaces. Warm air is continually trying to heat up cold air.

Because windows don't insulate as well as floors and walls and ceilings, they let more heat escape. In winter, the cold windowpane "attracts" the warmth of the heated room and conducts it outside. In summer, this same window "attracts" the outdoor heat and brings it inside.

As fuel costs rise, homeowners are more concerned than ever about leaky, inefficient windows. They are adding weatherstripping and caulking and storm windows. Single-pane windows are traded for the newer, better-fitting double-glazed models, (see illustration **1**), and often for triple-glazed units (illustration **2**), in an effort to keep heating and cooling bills under control.

Elaine Hudson is a research consultant and writer on residential construction.

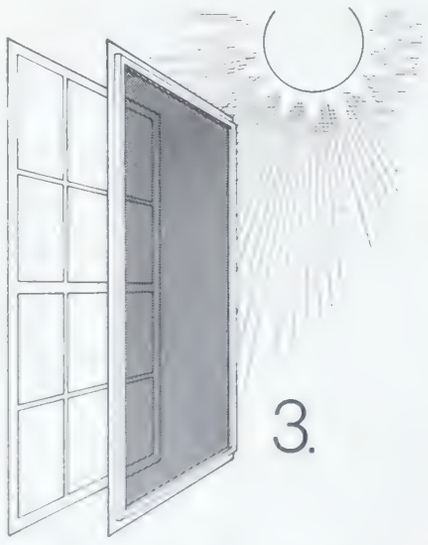
2.



The more windows there are in a house, the greater the possibility that heating and cooling dollars are being tossed out those windows. Not all homeowners live in the "average" house that has 200 square feet of window area, just as few have 2.3 children. Older two- and three-story homes often have 25 or 30 windows —and more than 350 square feet of window area.

For many years, engineers, utilities and government officials have attacked windows as energy-wasters. But no matter what the engineers say, people don't want to conserve energy badly enough to live in windowless houses. Psychologically they need and want windows. Also, fire officials have loudly complained that smaller windows in new homes make it more difficult for firemen to get in and for occupants to get out in case of fire.

Public rejection of smaller windows is increasing. As a result, the Federal Energy Administration, the



3.

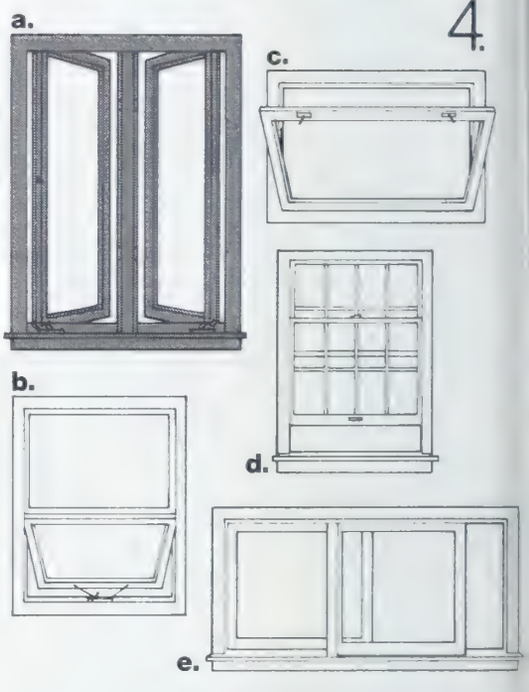
National Bureau of Standards and others are taking a new look at the role that windows play in energy conservation.

Now it turns out that houses with large and numerous windows may not consume more energy than houses with small windows, according to a 1977 leaflet from the Federal Energy Administration. Properly designed, installed, located and used, windows can actually *reduce* heating and air conditioning costs. *It turns out that size is not as important as strategic planning.*

With strategic planning, windows can be energy assets. For instance, a window can be a solar collector to reduce winter heating costs. This same window can increase air conditioning costs in summer, so designers plan methods of letting in winter sun and blocking summer sun.

One solution is to plant a shade tree. Others are to use draperies and

4.



Venetian blinds, or install an awning. A more recent development is the "summer storm window," (illustration **3**), which uses tinted glass to cut down ultraviolet light transmission, while still allowing daylight illumination to penetrate.

Window styles (illustration **4**) influence energy savings. For instance, fixed windows (no movable parts) will have less air leakage. But because they don't open, they can't provide natural ventilation in mild weather. They may even prove to be a hazard in case of fire, since they don't provide a means of escape. So, although they do cost less and might save a bit more on winter heating bills, fixed windows should be used sparingly, in combination with operable windows.

Casement windows **(4a)** offer one of the best combinations of air-tightness and ventilation control. When closed, they provide a tight seal that helps cut heating and cooling costs.

(*Continued on page 99*)

ADOLPH BROTMAN

INSULATION

Often called the first line of defense against freezing winters and broiling summers, insulation is produced in many forms. Below is a complete product guide.



5.

Insulation is in short supply. Demand, whipped up by memories of last winter and President Carter's National Energy Plan, is overwhelming supply. It appears that some shortages will persist through 1978.

This means two things for you. First, through a contractor or on your own, you may not be able to buy the insulation you want. You probably will have to select a type of insulation unfamiliar to you. Below is a careful description of each type. Study it before you buy. Second, be cautious about the contractor you select. A government official in Colorado posed as a homeowner buying insulation last winter, and was given estimates on the same job ranging from $300 to $2,000. Homeowners across the nation are reporting similar experiences to their local consumer protection agencies.

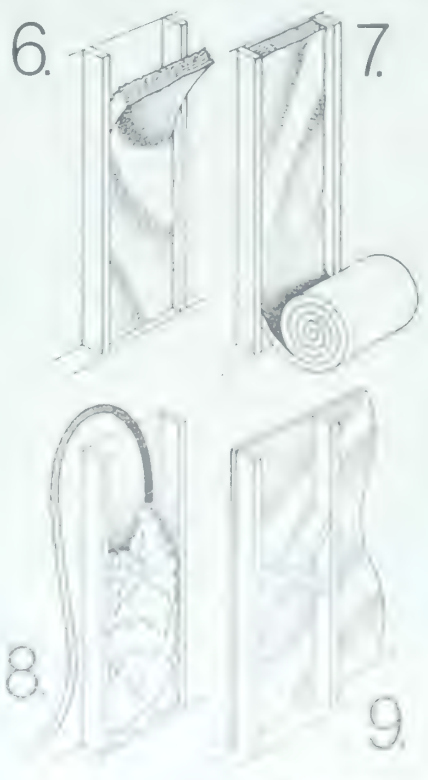
Insulation puts up a barrier against cold, illustrated above **(5).** Nothing will keep *all* the heat contained in the house. If there were such a material, we wouldn't need furnaces. But insulation makes the difference in dollars between saving and wasting heat.

We've been insulating our homes for centuries without as much scientific information as we have now. Our ancestors used mixtures of clay, grass, straw, hay, bottles, corncobs—anything that would help keep the warmth in and the cold out.

During several periods of our history, old newspapers were stuffed into wall cavities to provide insulation. Until perhaps a century ago, most homes on Nantucket were insulated with seaweed, and one contractor said he could remember installing seaweed insulation as recently as the 1940s. Large numbers of these homes still exist, even though insulated with materials that would no longer be considered "proper." American ingenuity was a pretty good substitute for our lack of scientific knowledge.

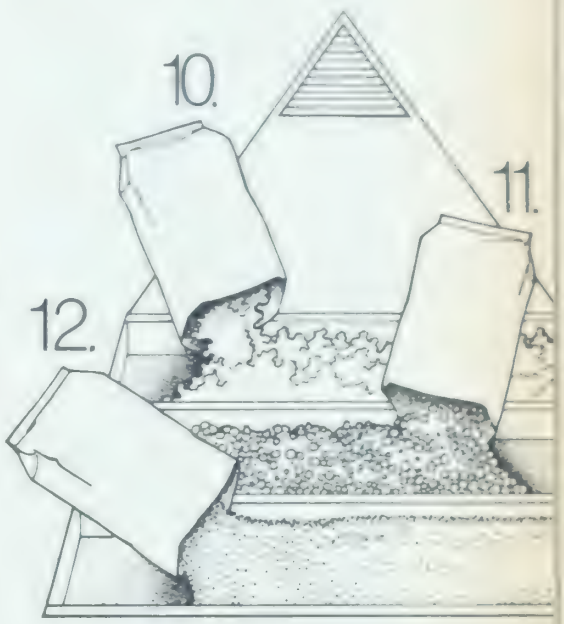
Among modern materials, fiberglass insulation is probably more familiar to homeowners than other types. Possibly rock wool runs a close second. The first is a matted interweaving of glass fiber strands and the second is a similar interlacing of spun slag.

Both "wools" are produced in batts **(6)** and rolled blankets **(7).**



6. 7. 8. 9.

These are sold with kraft paper or foil facing [illegible] to keep moisture from condensing in the insulation [illegible] The unfaced product is [illegible] over existing insulation. Products with kraft or foil are used in formerly uninsulated spaces, with the vapor barrier facing the living area (vapor barrier on the *bottom* side in attics, for example). Both are delivered in 15- and 23-inch widths and in thicknesses of from one to 12 inches.



10. 11. 12.

Fiberglass and rock wool are also produced in loose form, sold to contractors, and it is this material mechanics pump through a thick hose into an existing side wall of a house or into an attic space. Loose fill rock wool is also bagged and sold retail for do-it-yourself insulation of an open attic floor space **(10).**

A material moving into the foreground of insulation activity is cellulose. That's a formal name for what is really recycled newspaper, impregnated with chemicals to make it fire and vermin resistant. For homeowners, its most familiar packaging is a large bag **(12)** ready to pour between open attic joists. Contractors also use it. They pump or "blow" it into an attic or crawl wall cavity, much as the "wools" are.

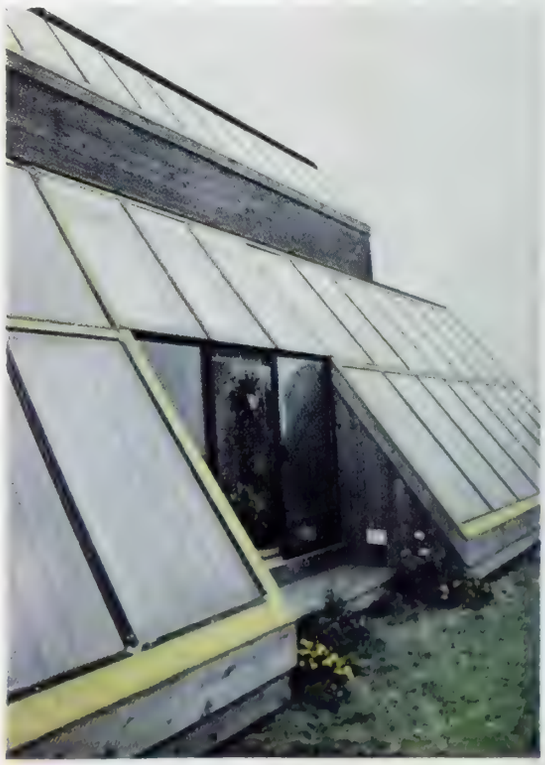
Urea formaldehyde is an insulator that can be applied only by a contractor. Delivered as a liquid, UF is foamed in place at the end of the hose nozzle held by the mechanic (9). The plastic fills the wall cavity and hardens into an insulation with a slightly higher R-value than anything mentioned so far. To date, UF foam is recommended for wall cavities—wood framed or masonry.

Mined rock in two forms—perlite and vermiculite—is often used to insulate the cavity between masonry walls. In some areas, these materials are sold, bagged, to serve as fill for

(*Continued on page 99*)







FACING UP TO THE SUN ON LONG ISLAND

Design and technology merged beautifully in the Sagaponack, N.Y., home of Dr. and Mrs. Stephen Sigler, planned by Long Island architect Mark Matthews. To maximize the exposure of the solar collectors along the south side of the house (*left*) and, therefore, achieve optimum heat gain, the architect sloped the roof 57 degrees south with enough area to accommodate 30 solar panels as well as skylights. This plan determined the simple yet commanding shape of the house (*far left*) and demonstrates the aesthetic potential of solar energy on architecture. "Research showed the 57-degree slope of the roof was best for this house as it is perpendicular to the winter sun angle," Matthews added.

The Sigler house sits exposed to fierce winter winds that often whip across Long Island, but it also commands a panoramic view of the ocean, best enjoyed from the upper-level roof deck, a section seemingly cut out of the solar collectors. A stroll along the deck brings you into direct contact with the solar panels situated above and below. The Siglers feel this makes the system a very real experience. However, not all of the panels on the south facade of the house serve the same purpose or are even solar. Three panels immediately above the sliding glass doors of the master bedroom (*near left*) are simple skylights. Four panels to their left are for the solar heated hot-water system. These preheat the water for use in bathing, cooking and cleaning and are backed up by an electrically powered water heater.

The plan of the Sigler residence is inverted—bedrooms downstairs; living, dining and kitchen areas upstairs. In this way, the bedrooms stay warmer, situated directly over the rock-filled room in the basement wherein heat from the collectors is stored. When needed, heat from this room is automatically drawn off and circulated through the house.

In a thoughtful approach to temperature regulation, the residence is arranged in heat-efficiency zones. The lower level was planned with an air-lock entry on the more protected eastern side of the house. When the front door is opened, connecting doors to both the bedroom area and

ROBERT PERRON; FOR DETAILS, SEE PRODUCT INFORMATION

out the cold air. The only northern-exposed room is the study, which may be closed off from the rest of the house at any time.

Upstairs, the kitchen, dining and living areas form a single flow of space that opens onto the roof deck through sliding glass doors. A broad overhang shades the deck in summer, keeping the upstairs level cool, while, in winter, allowing the maximum amount of warming sun to shine in. And the benefits of good insulation are not overlooked. In addition to the conventional fiberglass batt-type insulation, the entire perimeter of the house has been insulated with a one-inch-thick layer of rigid insulating material.

"We like to think of ourselves as pioneers." Dr. and Mrs. Sigler agree. When the house was started three years ago, solar energy was not as advanced as it is today. Over the years improvements in the house have been made to reflect technological refinements. Aside from pioneering this solar house in their area, the couple is known for innovations in the field of medicine on Long Island, Mrs. Sigler having introduced the Lamaze natural childbirth technique and Dr. Sigler using acupuncture in his practice, emphasizing its rational applications.



The connecting living/dining areas (*above*) derive light from both the wall of sliding glass doors leading to the roof deck and a loft equipped with an operable skylight. An open skylight helps keep the house cool in summer by drawing the hot air, which rises naturally, up and out of the area.

In the kitchen area (*below*), an unusual semicircular window was planned to face the sunrise. "People with solar houses are always watching the sun," says architect Matthews with a smile.



ENERGY: OIL,

By WILLIAM HOUSEMAN □ During our married life, my wife and I have owned four houses. Lately, my slow-waking consciousness has told me that each of those four houses taught me something useful about what is literally the most burning issue ever to confront the American public. That issue is energy: Whether we have enough of it, how to get more of it, how to use it and why we should husband it.

The first house we owned was built at the turn of the century by a very nervous developer. Such were the marketing uncertainties at that precise moment in history that this developer couldn't make up his mind whether to illuminate the house with gas or electricity. So what did he do? He piped the place for gaslights, and he wired it for electricity.

When we moved in and started to knock down walls in pursuit of our avocational enthusiasm for remodeling, we discovered that the Victorian gas jets protruding all over the house were still connected, by a cat's-cradle of black iron pipe, to a live gas main: The ornate fixtures were waiting to be uncapped and pressed back into service.



Why did the builder specify a dual lighting system? Essentially, I imagine, because neither the gas nor the electric company in town had been operating long enough to allow the local consumers to express a clear-cut preference for one over the other. At the same time, however, a preponderence of that same town's homeowners had no doubts about the best energy source for *heating* their houses. That source, of course, was coal.

Like nearly all American houses of its age, our first house was heated by a furnace that was originally coal-fired, but by World War II had been converted to oil. And why not? A generation ago, oil and its subterranean running mate, natural gas, were flowing in such prodigious volumes from wells throughout the Southwest—and selling at such bargain-basement prices—that almost everyone could afford to tap in. Besides, as a home-heating source these petrochemical twins were cleaner than coal, more convenient, and presumably eternal.

We built our second house from scratch, in the late fifties. On heating, our architect thought gas would be preferable to oil. More dependable. No worry about oil trucks getting stuck in snowdrifts as our tank ran dry. But that recommendation was by no means our architect's most notable contribution to my experience as an energy consumer. Quite inadvertently, he blessed us with a primitive form of passive solar heating. It was strictly aesthetics, to be sure, that prompted him to specify terrazzo floors and an all-glass wall at the south end of the living room. But what we got on bright winter days was a lot of sunshine pouring through the windows, warming the room and storing its heat in the terrazzo floors. If we'd had enough sense to replace the flimsy shoji screens covering the glass wall with an insulated barrier designed to keep the stored heat from escaping at night, we'd have saved even more money on our gas bill. We didn't have enough sense then, but neither did anyone else.

Our third house was a New York City brownstone. We practically gutted it, stripping out wainscoting, walls, floors, stairs—and the entire oil-fired heating system. Why the heating system? Because this was the late sixties, a time when New York's utility, Consolidated Edison was still promoting the "all-electric house." We were persuaded by Con Ed's sales rep that if we added plenty of insulation and took advantage of the lower rate still being offered—incredibly, this close to the seventies—to the voracious, all-electric family, our heating bills wouldn't run all that much higher than gas or oil. I soon learned otherwise.

As a writer interested in both architecture and the environment, I rationalized electric heating as the best way to go. Environmentally, electric heating seemed a virtuous, nonpolluting form of fuel. How wrong I was. I failed to consider the elemental fact that pollution—often massive doses of it—takes place back where the kilowatts are manufactured: at the power plant. Moreover, little did I appreciate just how much energy waste occurs in creating electricity. After tallying the combined losses in generation and transmission, scarcely 20 percent of the original energy "product" is left. Our third house taught me, among other things, that the reason you cannot find a single advocate of electric space heating for houses today among qualified energy authorities is that such an application of electricity is both wildly inappropriate and indefensibly wasteful.

Architecturally, electric heating offered us a second opportunity to experience an inadvertent by-product of our design decisions. But this time, instead of gaining an unexpected bonus of passive solar heat, as we had in our previous house, we suffered a setback. Thanks to our choice of electric heating, which requires neither ducts nor pipes, we were free to create great multi-level volumes of space. And we did. We devoted the center of the house to a four-story atrium, crowned by a great rooftop skylight. It was beautiful. But it was also a perfect plenum, a veritable suction chamber through which our expensive electric heat rose—and escaped out the leaky skylight. We couldn't have designed a more effective system, on purpose, for draining off our precious heat. (We eventually built an elaborate insulated housing around and over the skylight to keep some of the sky-bound heat inside the house.)

Is it true, as the Amish say, that we are too soon old, too late smart? I pondered this homily not long ago as we took title to our fourth house—a venerable frame farmhouse in the Wisconsin countryside. On our first inspection tour of this house one autumn day, we found that it, too, had a tale of technological ambivalence to share with us. For standing side by side in the cellar were an ancient wood-burning furnace and a modern propane gas-fired counterpart.

The old wood-burner and the new

ARTHUR D'ARAZIEN

Mr. Houseman is president of the Environment League, Inc., and was editor of The Environment Monthly.

SUN OR WIND?

furnace form an innovative and increasingly popular system for keeping warm, economically and ecologically, on winter days in our frigid Midwestern climate. Because wood is cheap and plentiful locally, the wood stove is the principal space-heating unit; the propane gas-fired furnace acts as a backup heating source. When the heat generated by the wood stove drops below a certain comfort level, the thermostat kicks on the propane furnace. Then, after the wood stove has been stoked and starts throwing out serious heat again, the propane furnace kicks off.

Had any of my urbane friends predicted five years ago that I would be the owner of such an improbable "machine for living," I would have taken umbrage. Indeed, even though a card-carrying environmentalist, I would have resented being called the Con Ed energy hog that I most demonstrably was during those transitional years of energy-consciousness.



The transition is still going on, of course, and the average American hates to think about it. Understandably, too. We have just recently begun to take our three-car garages for granted. We have just recently finished installing all those convenience outlets for plugging in all those electric hair blowers, curling irons, food processors, yogurt and peanut butter makers. We have barely broken in the driver's seats on our snowmobiles, riding tractors, campers, ORVs, inboard cruisers and mopeds.

And now they're telling us that this cornucopia of motorized pleasure is not long for this world. Is this true?

Are the fuel shortages "real"? Must we start doing without? No expert alive commands the omniscience to answer these questions—not to the satisfaction of the other experts, and certainly not to the relief of the average person-on-the-street's puzzlement. The only acceptable answer is the one that appeals to a particular person's predilections. Basically, however, it is becoming increasingly apparent that most Americans believe one thing or another—that we either have enough energy to keep doing everything we've grown accustomed to doing or that we are running short.

The two competing philosophies were stated succinctly some months ago by U.S. Congressman Morris Udall at an American Enterprise Institute forum. Said he, "If we take the view some do that all the oil and gas we need is out there—or that all we want is out there, and we only need higher prices—then it makes no difference how fast it is developed. But if we take the view that the supply is declining, then the best policy is to act carefully and to husband our resources to stretch them out as long as possible."

What makes the energy issue so exasperatingly stubborn to grasp is its multiplicity. Depending on who you are, the word "energy" connotes a political problem, an economics problem, a social problem, a moral problem, an ecological problem—and even a semantics problem.

Take "conservation," a key term in the energy lexicon. A great many people think conservation means being good little Boy Scouts and Girl Scouts. Lower the thermostats to 65, replace the wattage in your light bulbs, drive 55 mph, shower instead of bathe, waste not, want not, and dishes after any 3 (or all) five things former President Ford asked us to do in order to make a success of Project Independence. Doubtless all Americans consent to the latter, such measures [illegible]

ble amounts of energy. But taken together, they would never transform an exploitative society into a conserving one.

To some economists and businessmen, conservation implies less of everything: less employment, less production, less profit, less GNP. High regard is paid to conservation, of course, if only because it will help reduce our dependence on Arab oil in the short term. Everybody is all for that. Former Secretary of Defense Melvin Laird spoke for many nominal conservationists when he remarked, "Conservation is good—it is needed, and it is necessary. But it is not the answer to America's energy needs for the next 10 years. We have to move toward more production. We have no energy shortage in America. We have a production shortage, and it can be solved."

A third, increasingly influential view of energy conservation is held by many academicians and engineers. Far from putting down conservation as a mere palliative or worse, they argue that it offers us one of our best chances to keep the economy healthy and growing in an age of dwindling petroleum-based fuels. How, any layman must wonder, do you keep growing while using less energy? The scientific inspiration for such a feat is found in a law of physics that is as tricky to master as it is exciting to apply to energy matters. It is the Second Law of Thermodynamics. In essence, a scientist makes use of this principle to "re-optimize" an energy-consuming task so that this task may be done for an equal or lower cost than before—*while using less energy*. Energy efficiency is the objective, and to appreciate its implications as they apply to an industrial society, just think of a particular steel mill as being the Joe DiMaggio of the steel-making industry. All baseball players are required to run, bat, catch and throw. But Joe DiMaggio, according to students of the game, not only did these things better than everybody else, he also did them with greater ease. That is, with less expenditure of energy. So too might a steel mill accomplish its tasks. (It so happens that the steel production industry's energy efficiency is estimated to be 21 percent.)

A straw in the wind has been cast recently by engineers and academicians who believe an "accelerated

(*Continued on page 101*)

RODALE PRESS, INC.



REVVING UP A SIMPLE SUMMER HOUSE

Facing due south and into the windy breakers of the Atlantic on the eastern shore of Long Island, this weathered-shingle house was built many years ago as a simple summer place—no central heating, no insulation. Now, thanks to an unusual transformation, it is ready for a new journey into the 21st century, fitted out with a sun-catching system that gives it year-round livability, where once its energy-conservation rating might have ranked it next to zero. An adroit arrangement of solar heat collector panels does it—16 of them spread out on the roof, giving the exterior the attractive aspect of a conservatory—a far cry from the Martian look often expected of a solar house. The roof panes are angled to grab the ample sunshine—and one wonders how unobtrusive a solar system can become.

To retrofit an existing house for solar energy, a complete, integrated program to back up the solar hardware is necessary. Such a plan was drawn up for this house by Beacon Energy Corp. The first step was to insulate the walls and attic floor. The cavities in a closed wall are difficult to reach. Fortunately, in 1974, when energy became a crisis instead of a word, new materials began appearing on the building scene. One was Rapco Foam, a urea formaldehyde, that flows through a hose in liquid form and foams at the nozzle, which is then poked into the wall cavity through a hole in the siding. The foam fills the cavity and hardens, producing insulation with a resistance to heat flow higher than fiberglass of the same thickness. Into the attic floor went cellulose insulation (see "Insulation," page 67). To back up the solar heat collection in winter and cool the house in summer, an electric heat pump went into the furnaceless house. Total cost was $17,000. Worth it? The engineers computed a return on investment after six years of 113 percent.





Already infused with the excitement of updating an energy has-been, the owner carried on the remodeling, room by room, even restoring furniture purchased with the house. Architectural designer Conchita LeGendre of New York directed the redesign, contributed to the energy conservation decisions and planned the decorating. Informality was the key and white the unifying element that brought the once disparate spaces together. Floors, walls and ceilings went under the white brush in the dining room (*above*) and living room (*below*). A still-sturdy Victorian sofa and side chairs were refinished in white moiré, while summer wicker won the same coat of white paint as the interiors. Then came color—added with zest, and yet, care, by designer LeGendre. Tunisian rugs on the floors established the base from which the colors spread. Flame-stitched Indian cotton was vinylized for the dining room chairs. Mirror covers the wall opposite the bay windows (*above*) offering diners a second view of the ocean. *Editors* J. BRADLEY REITER *and* JACK MACURDY

BRADLEY OLMAN; FOR DETAILS, SEE PRODUCT INFORMATION



SUNNY SPACES UNDER GROUND



By ELVIN McDONALD

Come see my pit. A strange invitation? Not if it is from Kathryn S. Taylor, a Bostonian whose pit greenhouse (*below left*) has been filled with flowers, seedlings and the good smell of growing things every winter since 1937, all without a single heating bill. The sun is what keeps the pit cozy, always above freezing, even when temperatures outdoors drop to zero. A neighbor, inspired by Mrs. Taylor's success, attached her pit (*above*) to a south-facing garage wall; supplementary heat, provided by a portable electric unit, keeps it slightly warmer in coldest weather.

Mrs. Taylor got her energy-saving idea on a cold February day when she went out searching for an acacia to place in her aboveground greenhouse. "The grower to whom I went had none in his greenhouse but said that there were plenty in the 'pit.' This proved to be a long ramshackle affair partly underground, with glass only on the south side. Lying about were piles of hay that were pitched over the glass every night to hold in the heat and removed during the day to let in more heat from the sun, so no other heating system was provided. After easing myself feet-first through a square hole that served as a door, and feeling around with one toe for a huge upturned flowerpot that served as a step, I safely reached the bottom. Immediately I was greeted with the delicious fragrance of violets growing in pots on a bench near the glass. The place had a cool, pleasant atmosphere, like being outdoors in an early spring garden."

Presumably, Mrs. Taylor found her acacia, but more important, she took an old idea from estate gardeners and commercial growers and turned it into something of a miracle for anyone who wants a greenhouse in these energy-conscious times. Since some of the most beautiful flowers of all bloom best in cool to moderate temperatures (11 are shown opposite; the calla lily rests in winter, grows in spring and summer), the possibilities are infinite. A sunny pit can also serve as an ideal place for growing fresh salad makings all winter—lettuce, watercress, spinach, endive, scallions, radishes and more, not to mention such herbs as parsley, chives, sweet

(*Continued on page 133*)



Tulips and anemones: cool



Calceolarias: moderate



Nasturtiums, cinerarias: moderate



Gerbera and abutilon: moderate



Cinerarias: moderate



Cyclamen: moderate







How the English

By PATRICK O'HIGGINS

"When I was young the double bed seemed to do the trick!" The sixth Duke of Omnium prods three small logs in the hearth of a huge Gothic fireplace. "But now, I hear, discothèques are all the rage! Nothing like them for keeping warm in winter, they tell me. . . ."

We are discussing the weather in his library at Matching Priory, Yorkshire. It's a favorite topic. The Duke adjusts his mittens and checks the angle of his balaclava. "Mark my words! There's only one thing to be done with English winters," he snaps. "Ignore them. . . ."

I am touring a few stately homes—out of season, of course, and on the cheap. It's quite a bargain, if properly insulated, what with Freddie Laker practically giving tickets away on his first come, first served jumbo flights from New York.

My guide is the Duke of Omnium's daughter, Lady Glencora Palliser, who works for Cutting Corners, Ltd., "The agency with a soul, for souls on a budget."

If churches are your thing, Cutting Corners will produce a deacon to show you over Westminster Abbey. The Lake District? They'll dispatch one of Wordsworth's great-grandchildren. Stately homes? They have a posse of certified aristocrats—lithesome ones with pleasing contours and euphonious names: Griselda Dumbello. Lucinda Coldfoote. Phillomena Finn and our own Glencora Palliser.

Glencora Palliser's namesake was that famous Duchess of Omnium the Public Broadcasting System immortalized—with a helping hand from Trollope. Lady Glencora is an expert on stately homes, gracious living, reggae and how to keep warm during winter.

"When traveling about England," she says firmly, "stock up on woollies at Marks and Spencer, buy a hip flask from Asprey, a lined raincoat with matching gum boots from Burberrys and a *brick* at Harrods. Incidentally," she adds, "Harrods is bliss to shop in these days. It's kept heated at subtropical temperatures, just to soothe the Arabs."

We are driving through those frozen wastes, almost in the heart of England, known as the Dukeries. Five out of 26 dukes maintain stately homes thereabouts—including the Duke of St. Bungay, who's the world's greatest living authority on thermostats and the mating calls of wild birds.

"I keep warm," he informs us, "thanks to an Aga cooker, Jaeger underwear, a diet of hot soups and sloe gin enhanced with a bit of tap dancing. Adele Astaire, bless her heart, taught me the basic steps in the twenties!"

"What's a brick?" I finally get around to asking Lady Glencora. "It's a stone hot-water bottle—very practical. Keeps the bed warm and doesn't squish!" She's a fountain of such miscellanea. "If forced to spend the night in a country hotel, pick a Trust House. When in London, however, select one of those new hotels built especially for Americans. They have heated bathroom floors, Beautyrest mattresses and dispense Kleenex. But check it out first." Lady Glencora prides herself that she has an American vocabulary. "You don't want a lot of Bedouins frying sheep's eyes in the corridors. I dote on the Berkeley even if it's ruinous. Rex Harrison also swears by it. He says they have the best heated swimming pool in all of London. And the Queen is dotty for their prix-fixe lunch. Poor Queen!" Lady Glencora sighs, "Buckingham Palace is even colder than the Christian Science Reading Room on Curzon Street."

"How does the Queen keep warm in winter?," I just manage to inject.

"Porridge for breakfast and Kojak last thing at night."

Lady Glencora claims the best people to keep warm with, in London, because they have "oodles of steam heat," are the "American set"—Marguerite Littman, Dru Heinz, Pam Harlech and Johnny Galliher. She's mad for the snake house at the London zoo, "Warmest place in town, after Harrods"; corner pubs, "So cosy and friendly"; having her hair set by Leonard, "His fingers are like electric eels!"; and thinks Geoffrey Bennison and George Weidenfeld are "the hottest hosts in town." The Mirabelle is her favorite restaurant if someone else is paying the bill; otherwise she's quite happy with the Hard Rock Cafe.

Finally, she advises breathlessly, "Always travel by Underground! It's so much friendlier than the bus. Mummy, she adds, "picked up Daddy at the Sloane Square stop when they were both on their way to the coronation."

As for English trains Lady Glencora says most of them are "Frigidaires" unless they have names—"The Golden Arrow," "The Flying Scotsman." "Buy a second class ticket," she winks, "move into first, and if you're caught claim to be a deaf-mute . . . or an American!"

Our first stop is Longleat in Wiltshire—an enormous, romantic pile of golden stone and mullioned windows—that has been the pride and the glory of the Thynne family (pronounced "Tun") for 400 years. The Marquess of Bath, a spirited entrepreneur with the look of an ancient pugilist and the wit of Dr. Johnson, is the titular head and creator of the "stately home" industry. He was not only the first peer to open his great house to the public but instituted the original "Safari Park." On 200 acres of his estate—landscaped by the great Capability Brown in the 18th century and still holding up nicely—Lord Bath displays "lions by the pride," in addition to miscellaneous zebras, giraffes and hippopotomuses. They all romp about in total freedom in the freezing winter air.

"How do they stand it?" My teeth could easily be mistaken for a pair of castanets. "By procreating. . . ." The Marquess offers me a pinch of snuff to help my circulation. I feel as if just shot out of a cannon—and then revived with amyl nitrite dipped in Coleman's mustard.

Longleat, according to Kenneth Clark, author of *Civilization*, is "the greatest house of the English Renaissance." It's also one of the coldest.

"The trouble with most Americans," Lord Bath evidently doesn't feel the cold, "is they think heat is synonymous with wealth."

Exactly 43 indoor servants were once required to keep Longleat "ticking over"—four of them just carried hot water around and two lighted fires. Now Lord Bath and his wife survive, in a dower house, among the lions in the park, attended

survive their winters

by "two ancient bodies." The secret of their winter warmth, evidently, is lining old tweeds with silk. "It's an old Chinese custom," according to Lord Bath. "Insulation!"

Tucked under the grand staircase at Longleat there is a magnificent state coach. "It's kept locked." The Marquess points to the quilted satin upholstery, "Warm as toast! A young couple recently set up light housekeeping in there. Had the devil of a job getting rid of them!"

Longleat, to quote Lady Glencora, "is awash with treasures," including several of Shakespeare's first folios, as well as tapestries, family portraits and superb furniture crafted in every reign "from the first Elizabeth to the current one." Lady Glencora takes a shine to a bentwood chair in the cafeteria. "Just what I need for the kitchen in my bed-sitter." The English have a practical side of their nature. They are always shopping for ideas. I later discovered Lady Glencora's bed-sitter is a string of Victorian rooms near Albert Hall. They are painted in a succession of brilliant, eclectic colors—raspberry, flamingo, toasted almond, chocolate pecan.

"Reminds me of Baskin-Robbins," I say. "Oh no!" She shakes her head in much the same way that Susan Hampshire did. "It's David Hicks! He's balmy for hot colors. Claims they keep him warm."

Woburn Abbey looks like the Bank of England, only larger and much prettier. The park is superb. It's also filled with animals, including a herd of bison. The house is a Palladian palace and the contents might well solicit a pang of envy from the Shah of Iran—except "he's into mirrors and fake Louis XV."

The Duke of Bedford, often called the "Hustler Peer" by the English press for making Woburn a paying proposition, has retired to Paris. "He prefers the food there," Lady Glencora confides, "and he has a French wife." His son and heir, the Marquess of Tavistock, now runs the huge estate. In addition to a zoo, there are lakes stocked with tame fish who surface for their meals at the summon of a bell, sundry follies and gazebos, a dairy, antiques stalls and a grotto decorated with several million sea shells by a mad duchess.

Anyone with $250, plus tax, can spend the night at Woburn. This includes tea, cocktails, dinner off gold plate in the Canaletto room, a night's sleep in the same bed Charles I occupied, an English breakfast and a complete tour of house and gardens conducted by the young Marquess, himself. It seems "rather dear" to me if compared with a flight across the Atlantic courtesy of Mr. Laker.

"You have to splurge occasionally!" Lady Glencora taps a toe. "Besides, think of the perks . . . Charles I's bed, Mouton-Rothschild and bombe glacé for dinner, Floris' rose geranium in the bath, Malvern water and gingersnaps before falling asleep. Why," the little minx adds, "you can even write a few letters on ducal note paper to extend your credit. Imagine how impressed your tailor will be. He might even make you a suit for nothing."

"Not Bloomingdale's!"

Some 500,000 people flock to Woburn every year. The World Congress of Nudists held one of their annual jamborees in a corner of the park not inhabited by carniverous beasts. They looked "quite dashing" according to Lord Tavistock, "wearing gum boots and carrying umbrellas."

From London it takes a little over an hour to reach Palace House, Beaulieu, in Hampshire. Lady Glencora, swallowing hard, calls it "Bewley"—she's dotty for Lord Montagu; says he has the sexiest walk, and shares his twin passions—rock stars and vintage cars.

Edward, third Baron Montagu of Beaulieu, was always mechanically and promotionally minded. As a young man he drove the old cars left him by his father (because he couldn't afford new ones) and studied public relations. These two ingredients, in addition to his ancestral home's closeness to London, produced the 25-year-old smash hit now known all over the world as the National Motor Museum. Within the National Motor Museum. Within 500,000 visit Woburn annually, 750,-000 flock to Beaulieu. It [illegible] There isn't the profession of gold plate to warm the [illegible] The Montagus are not as flashy as the Russells who later became the Dukes of Bedford. [illegible]-room-pact set of buildings erected on the ruins of a Cistercian abbey founded by King John in 1204. Bits and pieces of the chapter house, the cloisters, and the Great Dining Hall are still visible. But the charm of Palace House is romantic, rural—with the Beaulieu River flowing through some of the prettiest gardens in England.

"All that water!" Lady Glencora gaily observes. "Wouldn't Ophelia have gone mad for it."

"Ruins are ruinous!" Lord Montagu examines half a Gothic arch anxiously. "They almost cost as much to maintain as old cars. That's why I packaged the two together, added a monorail to save people's feet and give sumptuous weekly medieval banquets for under $10—with all the mulled wine you can drink. What I have here is a religious, cultural, vehicular *and* gastronomic treat," he says with a sexy wink at Lady Glencora. "There's something for everyone at Beaulieu!"

"Indeed there is. . . ." Lady Glencora's voice is barely audible.

Over 200 old cars, dating from 1895 to the present, are displayed in the museum. Each of them is in mint condition—including the Maharajah of Mysore's gold-plated Rolls Royce, Valentino's sinuous Hispano, Field Marshal Montgomery's cubistically camouflaged Humber Super Snipe.

As for keeping warm in winter Lord Montagu has "yeoman tastes Hot stews with lots of potatoes steamed puddings, mulled possets. Guiness Stout, the music of James Taylor and crowded cocktail parties."

Our final lap takes us on a detour to Oxford and Blenheim. Lady Glencora hands me her silver flask. Mine's already empty. "Have a nip!" It's cherry brandy. Wellington drank it at Waterloo. It helped Scott reach the South Pole and Hillary up Everest. At least, that's what the label says. What more can a girl ask for on a cold day?"

A friendly arm [illegible]

"Not while on duty and [illegible] when driving!"

The English can be quite contrary—particularly in winter.

"Keeping warm," says Lady Glencora, "is mind over matter. And," she adds pointedly, "if you get really cold . . . there's always the snake house at the zoo!"



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COOKING AGAINST THE CLOCK

The key to imaginative, yet efficient menus—as great chefs know—is organizing one's time. Most recipes take several quick steps followed by longer periods of cooking, simmering, setting or cooling. By using the "dead time" in between steps, it's possible to turn out an elegant four-course dinner in 90 minutes. The menu, on the next page: Potage Cultivateur (vegetable soup), Chicken Provençale, Tomato and Zucchini salad, Orange Confites. Makes six servings.





1. French Vegetable Soup is the tasty first course.

2. Chicken Provençale is simmered in wine and tomatoes.



By JACQUES PEPIN □ You can serve a delicious Chicken Provençale dinner in 90 minutes by following our work plan. Menu serves six.

1 POTAGE CULTIVATEUR (Vegetable Soup)

- 2 tablespoons sweet butter
- 1 leek, thoroughly washed and thinly sliced (light green and white parts only)
- 1 onion, peeled and thinly sliced (about ¾ cup)
- 1 white turnip, peeled and diced (about ¾ cup)
- 2 medium-size carrots, peeled and diced (about 1¼ cups)
- 1 stalk celery, peeled and diced (about ½ cup)
- 3 medium-size potatoes, peeled and diced (about 2½ cups)
- 2 quarts warm tap water
- 1½ teaspoons salt
- ¼ cup finely minced parsley

2 CHICKEN PROVENÇALE

- 1 large roasting chicken, about 3½ to 4 pounds, cut into 12 pieces
- 2 tablespoons sweet butter
- 1 teaspoon salt
- ½ teaspoon freshly ground black pepper
- ¾ cup finely chopped onions
- 1 to 2 large, well-ripened tomatoes, seeded and chopped coarsely (about 1¼ cups)
- 2 cloves garlic, peeled, crushed and finely chopped (1 teaspoon)
- 1 cup dry white wine
- 12 ounces mushrooms, cleaned (Leave small ones whole, cut large ones into halves, about 4 cups loose.)
- 1 cup small, oil-cured black olives, (They may be bought loose in specialty stores or in jars in most supermarkets.)
- 1 tablespoon chopped fresh herbs: tarragon, chives, parsley or a mixture of different herbs

3 TOMATO AND ZUCCHINI SALAD

- 3 medium zucchini (about 1 pound)
- 1 teaspoon salt
- 3 to 5 well-ripened tomatoes (about 1½ pounds)
- ½ teaspoon freshly ground white pepper
- ⅓ cup best olive oil you can afford (virgin oil, if possible)
- 1 tablespoon good red wine vinegar
- 2 tablespoons fresh basil, finely minced

4 ORANGES CONFITES (Candied Oranges)

- 6 large seedless oranges
- 1 cup granulated sugar
- 2 tablespoons Grand Marnier or other orange liqueur

Start by preparing the ingredients for the vegetable soup. It should not take you more than 15 minutes. Melt the butter in a large pot and add the leek, onion, turnip, carrots and celery. Stir the vegetables with a large wooden spoon and keep steaming over medium heat for 3 to 4 minutes. Add the potatoes, water and salt and bring to a boil over high heat. Cover and allow to simmer for 75 minutes. Serve with a garnish of chopped parsley.

Meanwhile, start the oranges. Bring 2 cups of water to a boil. While the water is heating, peel the oranges with a vegetable peeler. Be sure to remove only a thin layer of the skin; the orange-colored part only. Place the peels in the boiling water, return to boil and boil on high heat for 5 minutes. Drain and rinse the peels under cold water. Return the peels to the saucepan, add the sugar and 3 cups hot water. Bring to a boil and boil for 20 minutes, uncovered. While the syrup is cooking, peel the oranges so that the white membrane is removed and all the flesh is exposed. Use a small, sharp paring knife, preferably stainless steel. (If you have extra time left, start on the chicken). After 20 minutes of cooking, place the peeled oranges in the syrup, cover and bring to a boil. Simmer for 5 minutes. Using a slotted spoon, transfer the oranges to a clean bowl and reduce the syrup to 1½ cups, approximately 10 minutes of uncovered boiling. Pour the reduced syrup on top of the oranges, cover with plastic wrap and place in the freezer to expedite cooling. When cold, add the Grand Marnier. Transfer to a serving dish and serve each person one orange topped with the candied peels and syrup.

While preparing the oranges you may have had time to start work on the chicken. Use two 10- to 12-inch saucepans with covers so the pieces of chicken are not crowded. Place 1 tablespoon of butter in each saucepan and place on high heat. Sprinkle the chicken pieces with salt and pepper and place skin side down in the saucepans. Brown on all sides on medium heat. This will take from 10 to 12 minutes. While the chicken is browning, prepare the onions, tomatoes and garlic. When the chicken pieces are brown, use a slotted spoon to transfer the pieces to one pan. Add the onions, tomatoes and garlic. Pour the wine into the empty saucepan and boil on high heat, stirring to melt all the solidified juices. Add the wine and juice mixture to the chicken; cover and simmer for 15 minutes. While the mixture is simmering, prepare the mushrooms olives and chopped herbs. If you

(Continued on page 91)



BILL MARGERIN

3. Tomato and Zucchini Salad is topped with fresh basil.

4. Candied Oranges are flavored with Grand Marnier.





MICROWAVE ·CENTER·

Microwave technology is constantly being updated with time- and energy-saving improvements. Not only are the ovens being improved, but microwave utensils and cooking aids—once a makeshift affair—are now tailor-made for microwave cooking and are handsome as well as practical. Our microwave center (*above*) displays Litton's newest Meal-In-One oven with some of the new cookware, all brought together on a portable butcher block/stainless steel cart. On the opposite page is a sampling of utensils that go from refrigerator to oven to table—and back to the refrigerator. They're part of a microwave strategy to save you time, energy and effort.

The strategy succeeds. One key element is the oven, Litton's Meal-In-One 540, the first microwave oven that can cook an entire meal at one fell swoop. It can scramble an egg, crisp a slice of bacon or microwave French toast—and can do each task separately, or whiz through all three at once. Litton's pioneer design directs microwaves into the oven from both sides instead of from a single point. The 540 also introduces a horizontal ceramic rack to permit simultaneous cooking on two levels. Higher density foods, such as meats and root vegetables, go on the rack in the upper half of the oven, where there's a greater concentration *(Continued on page 95)*

FELICIANO



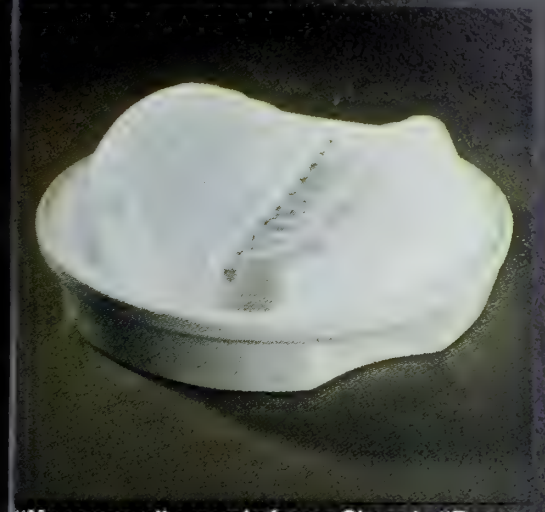
"Micro-Ette" baker by Republic Molding, of microwave-safe plastic, is about $4.



Glass forms this "Micro/Ovenware" casserole from Heller; approximately $15.



Sauces heat evenly in Republic Molding's "Micro-Ette" Liquid Cooker; about $4.



"Masonware" ceramic forms Simco's "Roast 'n Rack" for meat and fowl; around $22.



Simco's "Heat 'n Eat" plates of "Masonware" can stack for heating; about $18 per set of 2.



Classic lines highlight this "Corning Ware" set by Corning Glass, approximately $33.



French porcelain forms Pillivuyt's Ring Mold; around $11, through Schiller & Asmus.



Casserole, rack, muffin pan nest together in Micro-Cook's "6-in-1 Micro-Cooker;" $22.



"Vista" pattern large oval platter is ceramic, about $16. Marsh Industries.



Nupac's "Bacon Maker/Meat Rack" cooks up to 18 slices, costs around $7.



Chartwell sculpts ceramic for his "Aroma" Beverage Warmer; approximately $



More Marsh Industries magic: a two-part microwave "Cook & Serve"; about $10.

FOR DETAILS, SEE PRODUCT FOR

DECORATORS' SHOWHOUSES: FUND-RAISING PHENOMENA

Twenty-one years ago, in Hillsborough, Calif., a few women volunteers, desperately looking for better ways to raise funds for the San Mateo County Junior Museum, brainstormed a daring idea—to take over for a short time a great, empty mansion, inveigle a group of topnotch interior designers each to decorate a room, and invite the public in to take a look, for a fee. That's how the first "decorators' showhouse" was born, and it was so crowned with success that it has been an annual San Mateo event for 20 years. Meantime, all over the country, the showhouse concept as a gilt-edged, fund-raising project for good causes has caught on like wildfire. And everyone gains. Visitors, for a fee, usually $5, have the heady pleasure of getting inside a famous, often palatial house to see with their own eyes how the experts decorate. Interior designers, who cheerfully foot the entire bill for furnishing their rooms, have the chance to display their professional talents to hundreds of people a day, with the prospect of attracting new clients. And, given a provocative house, in a good location, excellent decorators, savvy chairmen and eager volunteers (New York's Kips Bay house needed 900), the good cause stands to net a tidy profit (known to be as much as $250,000). On these pages, see designers' rooms from four of last year's showhouses, with advice on how to put one of these money-raisers together.

Stephen Mallory

Opposite: To benefit New York City's Kips Bay Boys' Club, designers transformed a 100-year-old townhouse. Here an upstairs bedroom becomes a contemporary living room. A black-and-white color scheme is shot with glints of steel and brass. To "lower" the high ceiling, a geometrically painted floor draws the eye downward. Black walls help diminish the effect of height.

BILL HELMS





Goslee & Moore, Ltd.

Left: In the Kips Bay showhouse, the design team redid a bedroom as a quiet "withdrawing room," concentrating on comfortable seating and relaxing color—easy-to-live-with beiges and browns, brightened with accents of coral and lemon and surrounded by walls glazed in pale orange. Paint played a big part here. See the painted block patterning the floor (*lower left*) in a dining area. It's done in alternating vertical and horizontal cream and ivory stripes—a great idea for rejuvenating badly worn floors.

Customarily, a house used as a decorators' showcase must be put back as it was found, but in the case of old houses, it's usually left in better basic condition because a showhouse has to be in perfect shape. Old wiring may have to be replaced, and decorators will have made necessary carpentry and plaster repairs. That's one reason real estate brokers with mansions to sell tend to cooperate with sponsors of showhouses. The house shown here is normally occupied by New York headquarters of Syracuse University, who moved out for the nine weeks it took to redecorate and put on the show. The Kips Bay Boys' Club paid for both moves.



Sandra Merriman and Richard Russell

Opposite: This setting celebrates the ritual of the bath, demonstrating how sensually pleasing and sumptuous a bathroom can be without being loaded with frills. This little hallroom-turned-bath sinks the tub into a stepped-up platform and focuses on an opulent chaise, covered in cream-colored raw silk. An inlaid horn make-up table sits upon it. Walls are covered in textured raffia, floors in sisal carpeting—disarmingly elegant when seen in the presence of flowering orchids and antique Chinese bronze cranes, but actually as practical here as they would be in a beach house dressing room. One big, bold, Art Deco mirror proves that a little can go a long way.

In agreeing to do a showhouse room, a designer not only contributes his skills but assumes all the decorating costs involved, and that means everything—cartage, room repairs, painting, papering, workroom, even the daily fresh flowers—and insures the contents of his room. The sponsor provides liability and fire insurance—coverage for this Kips Bay house was $6,000,000. Security is important. A showhouse needs round-the-clock guards.





Mary Louise Gertler,
McMillen, Inc.

Top: The designer called her room in the Kips Bay showhouse a rosy retreat. It's a put-together of pinks, colors which might have looked merely pretty in less expert hands, but here, from the striated shadings of the rug to the ruby-red walls, spell urbanity. The wallcovering itself has a suede-like surface that's as psychologically softening as the downy cushions and upholstery. The room is designed to invite relaxation. Also worth noting is the way space has been opened up in this small room by the L-shaped placement of sofas. The use of a glass-top table adds to the feeling of openness. Desk positioned at the window makes good use of available space.

The room, as all showhouse rooms must be, is impeccably groomed. This requires a maintenance committee whose job it is to keep constant check on the condition of the rooms. It also requires a cleaning staff that gives the rooms a daily sprucing up. Here again, it's the unseen volunteer workers who can be relied upon to get the work done. The name of the showhouse game is perfection. That's what the public pays to see.

Mario Buatta, Inc.

Opposite: A well-known master of the subtle color mix put his artistry to work in the living room of the Kips Bay showhouse. Pink, rose, green, yellow, orange and mauve blend rather than contrast. The result is that the eye is more aware of an overall glow of tint rather than of individual colors. The same colors blend again in the outsize abstract painting hung in the room (*vignette below*). An innovative treatment gave the walls the quality of parchment—the vinyl wallcovering was glazed with beer and blotted with newspaper. Voilà, a new look was born that became the perfect background for the room. The little chair by the fireside is another hallmark of this designer whose rooms acknowledge that there might be small children in the house. This room was indeed the old townhouse living room, its high ceiling and splendid architectural detail the kind of past grandeur that showhouse aficionados love to see. Here the cornices, woodwork and fireplace reveal the hand of Stanford White, who was involved in the remodeling of the house in the nineties. While the designer has not sought to faithfully recreate the past here, he has retained its luxurious feeling in fine materials and in the quality of furnishings. The object of a showhouse is not to furnish a house as a complete unit, but to present a variety of rooms. Thus a bedroom may be done as a dining room or den or living room.

It's the design chairman's job to line up the designers, at least nine or 10 months before the show goes on. Veterans look for new designers as well as established ones. In many cases, particularly if an annually presented showhouse has a great reputation, there's no need to recruit designers; they ask to participate.







Hariet Eckstein, Roundtree, Inc.

Left: A French marble fireplace, an elaborately plastered ceiling and a general aura of grandeur didn't stop this designer from giving this awesome room the cozy character of an upstairs hideaway. The room was typical of the palatial character of Winfield Hall, once the mansion of the five-and-dime magnate W.F. Woolworth, which was a Designers' Showcase last year for the benefit of the North Shore Science Museum of Long Island. Faced wi h the challenge of bringing this room into normal, human-scale livability, the designer gave it a sense of snugness wi.h warm, dark brown walls. The room's height was visually abbreviated by a wide mirror that breaks up the fireplace wall. A large-scale—and topical—bust of Tutankhamen and a silvery brushed steel cabinet paneled in 18th-century Chinese lacquer do the same for other walls. Tribute is paid to the room's French architectural features with French armchairs, cushioned playfully in fake leopard. A low Art Deco coffee table and floor cushions bring the room into today's decorating mainstream. One wonders what F.W. Woolworth would have thought about that! A pleasant dining corner (*left, below*) puts a contemporary glass table in the same setting with 18th- and 19th-century oil paintings.



Louis M. Bromante Associates

Opposite: In showhouse circles, the designer here has accomplished a tour de force. At Winfield Hall, he chose to decorate a gallery or hall, an area generally avoided by showhouse designers, and made it a charming room for sitting in the afternoon sun. Here is show-stopping style—ach:eved primarily by skillful use of fabric. Wal:s are softly draped in linen. Hand-painted linen was loosely gathered as a slipcover on the sofa and white linen lashed to cover the French fauteuils.

When designers are invited to participate in a showcase, they are given plans and house descriptions by the sponsoring organization. Then they are taken by appo'ntment to see the house and choose their rooms. The living room is usually considered a plum—a first-floor eye-catcher. However, many designers like the challenge of a small room or odd-shaped area. Most rooms are allotted on a first come, first served basis.

FELICIANO



Hillsborough, Calif., one of the originators and the duenna of the showcase, does indeed know her subject. Eleven years ago after 10 years as a showhouse volunteer, she became a professional consultant, advising organizations across the country on how to put a fund-raising showhouse together. Her advice: "The most important thing is to find the house. Mansions are fine but I don't always believe in the largest, grandest house. Look for something special—an architectural treasure, the home of a celebrity, even the scene of a crime. And you must do nothing until you have the house. Then allow at least nine months—like a pregnancy—to put it together. You need total involvement on the part of volunteers, total involvement by the community. In order to raise money, you don't spend money, and so you must persuade people to give services and materials. Overhead expense will vary with each house, organization and community, but the object is to keep it low. Make your goal 72 percent profit and 28 percent overhead."



PHOTOGRAPHS: LEFT AND RIGHT FELICIANO; BELOW LEFT, BILL HELMS; FOR DETAILS, SEE PRODUCT INFORMATION

Richard L. Ridge Interiors

Above and opposite: At Wakehurst, a Newport, R.I., mansion that hosted designers' rooms to benefit the Red Cross last summer, this imposing room seemed ideal for a gracious bedroom. It inspired the designer to play with contrasts: tempering the rich architectural details of mullioned windows and a plaster ceiling as lacy as a wedding cake with the cool, white four-poster bed. The color scheme is mostly white; bedspread, chairs add color. Windows are valanced at top rather than fully covered. Seating area flanks fireplace.



James Potucek

Left: Woodland Farm, the former home of noted sportsman Amory Haskell, was the site of the second annual showcase house of the Monmouth County, N.J., Junior League. In this setting, the designer mixed the unexpected. The rough texture of the coffee table, topped in fossilized stone, contrasts with the elegance of the gilt paneled Chinese screen, the white upholstered sofa plays up the colorful kilim rug. A rustic chair is made of logs.



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WLHF

COOKING AGAINST THE CLOCK

Continued from page 81

have time left, add the Grand Marnier to the oranges and arrange the whole dish in a serving bowl. Keep refrigerated until serving time. After 15 minutes, add the mushrooms and the olives to the chicken, cover and simmer another 10 minutes. Use this extra time to start the salad. Remove the chicken pieces and other vegetables to a serving platter and reduce the juices to 1 cup (approximately 10 minutes of boiling). Pour the reduced juices over the chicken and sprinkle with herbs.

The salad should be ready to be served with the chicken. Preheat the oven to 425 degrees. Trim both ends of the zucchini, wash under cold water and cut into ¼-inch slices. Spread the slices on a baking sheet and sprinkle with ½ teaspoon salt. Place in the preheated oven for 5 minutes; just enough time to slightly soften the slices. Meanwhile, slice the tomatoes into ⅜-inch slices, cutting parallel to the stem. Arrange the slices on a serving platter and place the zucchini in the center. Season the tomato slices with ½ teaspoon of both salt and pepper. Sprinkle the oil and vinegar over the salad and top with minced basil.

The soup, chicken, salad and oranges should be ready to serve by this time. A light Côtes du Rhône, a Bordeaux or a California Zinfandel are all highly compatible with this meal. ■

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House Beautiful's handy guide culled from the Address Book column

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Room 958, House Beautiful,
717 Fifth Ave., New York City 10022

Continued from page 82

of energy. Other vegetables and low-density foods can go on the bottom shelf beneath the rack. The 540, which retails for $629, also includes such energy-saving features as a solid-state memory bank to handle complicated cooking directions, electronic touch controls, variable power and automatic temperature controls, a 99-minute timer and a Micro-Browner—all of which contribute to streamlined economy of motion in cooking. Versatile pantry cart (shown on page 82) aids in food preparation and serving, retails for $290.

Indeed, microwave cooking is fast becoming extra-energy-conscious—a common sense development in a field whose basic tenets are time- and energy-conservation. Both the Litton 540 and the new microwave utensils reflect this move to pared-down, simplified, one-step cooking with a minimum of electricity. Other recent oven designs feature temperature probes that shut the oven off when a preset temperature is reached; larger interiors that hold several dishes at once; micro-plates that brown meat, fish and poultry, and hold-warm settings that reduce reheating energy waste. Some ovens even combine a conventional electric oven with a microwave system for added convenience and less energy loss than with a regular electric oven.

It's estimated that microwave ovens generally save 70 percent of the energy used in conventional electric ranges—which can mean a sizable saving. If 90 percent of all residential cooking now done with standard ranges were switched to microwave, almost 75 percent of the energy used for cooking could be saved.

MICROWAVE COOKING ACCESSORIES

As microwaves have gained in popularity and general acceptance, the cooking public has become aware of the need for utensils specifically designed for use in the ovens. Because microwaves do not penetrate metal or ceramics containing metals, cookware has heretofore been made of heat-resistant glass or lead-free ceramics. The key to microwave cookware lay in finding improved glasses, ceramics and plastics which would cook food without reflecting any of the microwave energy back onto the walls of the oven. Cookware-industry designers have responded with kitchen aids made of microwave-safe glass, ceramics, stoneware, porcelains and plastics. These new additions to the field run the gamut from muffin/cupcake bakers, casseroles, cake ring molds, meat roasting racks and sauce/beverage containers, to a bacon rack which can hold up to 18 slices at a time. Best of all, most of these utensils can be used in both microwave and conventional ovens for increased versatility.

There are also many good microwave cookbooks on the market to make microwaving even more attractive. In addition, most of the microwave oven manufacturers have compiled informative booklets on microwave cooking in general and their own ovens in particular. Two examples are Litton's "The 500 Series Creates Complete Meal Microwave Cooking" and General Electric's "The Microwave Guide and Cookbook."—NANCY CRAIG



KEEP THE HOME FIRES BURNING

By VICTORIA ERIN TOWNS □ With heat at a premium this winter, many sage households are turning to wood-burning stoves as an attractive and efficient supplementary heat source.

American manufacturers are dusting off their old cast-iron dies and producing stoves much like the ones that warmed our grandparents. Heating with wood is more than just a nostalgic fashion, however—it's practical, cheerful, economical and gaining momentum across the country. Wood-burning-stove sales figures doubled in 1976-77 and, having already topped that record, are on the way to doubling again.

The new stove popularity stems from the fact that, in addition to being fabulous mood setters, wood-burning stoves get a lot of mileage out of every log.

Sitting before a blazing hearth and enjoying the dancing flames, few people realize that the open fireplace brings little of its potential heat into the room. Almost 90 percent of the heat goes right up the chimney—only 10 percent reaches beyond the hearth as radiant heat. By contrast, the "airtight" wood-burning stove emits from 30 to 50 percent of the heat produced to warm the room.

Stove material effects the amount of heat produced. Stoves are usually made of cast-iron, sheet-metal or low-carbon steel. The heavier metals retain heat longest. Thus, cast-iron is the ideal choice for a stove, providing many hours of heat. Steel and sheet-metal heat and cool faster than cast-iron, and are the best materials for stoves selected to make fast, hot fires.

For the highest level of heat efficiency, a stove requires near-perfect airtightness. Most airtight stoves operate on the principal of complete combustion. The air intake valves are regulated to let in just enough oxygen to burn the wood as completely as possible. Many American-made stoves have thermostats that control the air intake automatically and adjust the valves according to temperatures.

Scandinavian models operate on a slightly different principle. They maintain a relatively constant firebox temperature. An interior baffle at the stove top directs air in an S-shaped current. The primary valve brings air into the front of the stove, burning the logs evenly front to back, the way a cigarette burns. Then a secondary air inlet mixes oxygen near the top of the stove to burn volatile gases released by the burning logs. The result is a near-complete combustion that consumes the logs with few leftover ashes.

The longer the smoke path within the hot stove, again the more completely the volatiles will be burned. Smoke patterns are determined by position of primary and secondary air intake valves and interior baffles. Air-flow patterns in most stoves fall into one of five categories: up, diagonal, across, down and "S."

In updraft stoves, air enters via a grate under the wood and exits at the top rear of the firebox. The pot-belly and Shenandoah stoves are prime examples of updraft stoves, which are fairly efficient.

Diagonal airflow patterns typify box stove designs, and are also moderately efficient. Air enters at wood level (there is no grate) and exits at top rear. A secondary inlet may assist. Examples are the Ashley 25HF, Fisher and drum stoves.

More efficient are the cross-flow stoves that rely on a by-pass damper and baffle to route volatiles.

Down-draft stoves let in air above a wood grate. Gases pass down through the grate, under and up behind a vertical baffle and exit top rear. This is quite efficient, since gases passing near the fire burn more completely.

The "S" flow pattern relies on a horizontal interior baffle welded at back and sides to allow passage at the front. The baffle routes gases up and around to exit at top rear. This is most efficient since gases must pass through the fire before exiting, burning en route. The most widely known examples of the "S" pattern are the Scandinavian Jøtul, Independence, Ram Woodstove and Sunshine.

Complete airtightness is mandatory for maximum heating efficiency

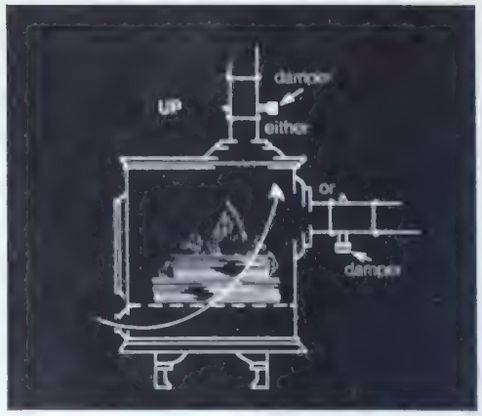
No matter which airflow pattern a stove employs, it's bound to give off at least some volatile gases. Unburned volatiles escape up the flue, where they condense into a brown, sticky fluid—pyroligneous acid. In liquid form, pyroligneous acid may cause staining. Its components (methanol and acetic acid) bake onto the flue lining, making creosote—which can be dangerous. Creosote is highly flammable and is the major cause of flue fires. Such fires can spread to combustible materials quite quickly—ample reason for frequent chimney sweeping, an essential of stove operation.

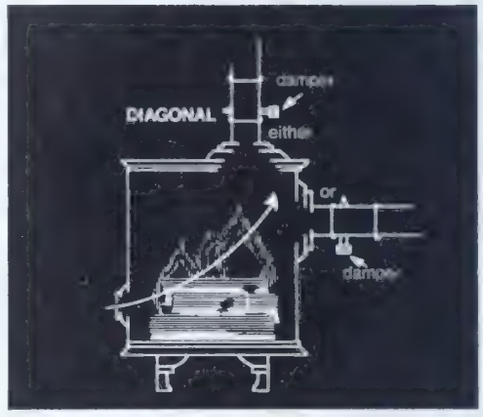
Stove users who do not care to do the cleaning themselves can now enlist the aid of a professional chimney sweep under the auspices of the recently formed Chimney Sweep Guild, through Kristia Associates. For address, see box opposite. (For more information, see House Beautiful, December 1977, page 77.)

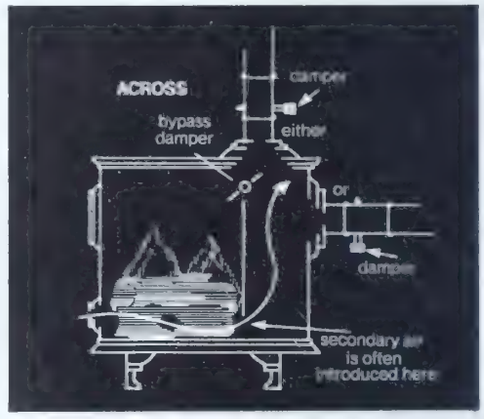
Safe stove operation also requires careful installation. There should be at least 18 inches of space between a stove bottom and the floor. Failing that, asbestos floor pads or brick should protect the floor and extend 18 inches beyond the stove perimeter, to guard against flying sparks. Combustible walls and woodwork must have at least 30 inches clearance.

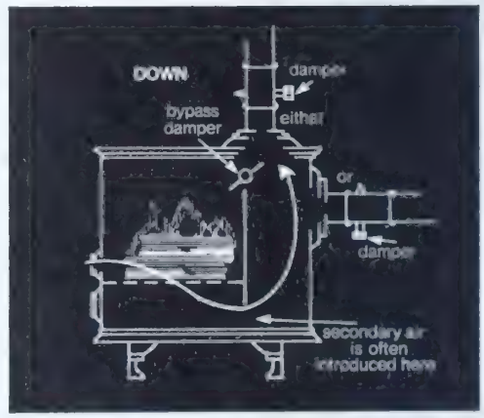
The "better mousetrap" of wood-burning stoves is the circulating heater. Such heaters do not radiate heat, but instead circulate hot air throughout the room. They have minimal wall clearance requirements and are safe for homes with small, curious children. However, the fire is never visible in a circulating heater, nor is it possible to cook on such stoves—which may be a drawback.

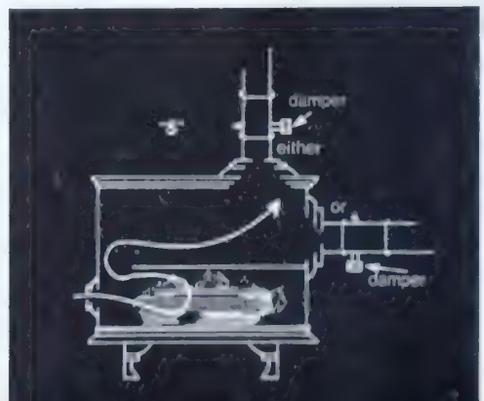
Many other wood stoves do allow a view of the fire, however. The Jøtul Combi features a swing-away door that allows a choice between a moderately airtight stove and a fireplace effect. Some well-designed Franklin stoves have firedoors that can be opened or closed to retain some heat. Most parlor stoves also give you the opportunity to view the fire











LYNN SCHWARTZ

through grated and screened loading doors.

Some heating stoves feature food warming or cooking surfaces. Some even have small baking ovens. Those stoves with interior horizontal baffles can be used to smoke meats.

Other not-so-standard features available in the wood-burning stove field include firebrick firebox linings, hot water tanks or coils, humidifiers, double sidewall construction, corrugated steel fireboxes, cast-iron-lined fireboxes, ring lids and nickel-plated foot and top rails.

Since so many stoves and options are available, the consumer should investigate his choices very carefully.

SELECTING THE WOOD

Fuel wood is chosen on the basis of density and hardness—the harder and denser woods are the best fuels. Dense hardwoods include the oaks, shagbark hickory, eucalyptus, hop hornbeam, sugar maple, dogwood and yellow birch. Further down the list are shadbush, persimmon, black birch, black locust, apple, blue beech, crabs and red oak.

Some softwoods are dense enough to rival even oak as fuel, though the resins and oils they contain cause the wood to burn quite fast. They are best used for fast, hot fires. Such dense softwoods include slash pine, pond pine, western larch and longleaf pine.

Moisture content is the most important factor in determining any wood's performance as fuel. The greener the wood, the more moisture it contains. Since the heat required to remove moisture doesn't heat a stove, drying the wood increases its heat potential. The amount of moisture in green wood varies with each species.

The wood you choose for burning is as important as the stove you buy to burn it in

Some species must be aged longer than others: green Douglas fir heartwood has almost the same fuel value when seasoned. It has little moisture to give off before it burns, so it weighs almost the same green as dry.

Species such as the cottonwoods contain up to 60 percent moisture and *must* be seasoned before burning. Similar "wet" woods may have up to 75 percent of their weight in noncombustible moisture—moisture which must be burned off before heat is obtained. Included in this group are alder, black ash, birch, elm, some firs, maple, oak, pines, tupelo and black walnut.

Green wood should be seasoned six months to a year. The best location is on a hilltop, where wood can be reached by sun and wind. Wood dries fastest when split and protected with a roof or covering.

Experts differ as to the use of green wood. Some maintain that the high creosote production of green wood outweighs any benefits. Others say that green wood is useful in starting and slowing a fire, making it last longer. The general consensus is that flues examined for creosote and cleaned regularly can control the hazards of green wood, burned in moderation.

WOOD-BURNING-STOVE MANUFACTURERS

Parlor stoves

Home Fireplaces (Morsø Canadian importer) Markham, Ontario L3R1GE Canada; or 971 Powell Avenue, Winnipeg, Manitoba R3H OH4 Canada

Vermont Castings, Inc., Box 126, Prince St., Randolph Vt. 05060

Washington Stove Works, P.O. Box 687, 3402 Smith St., Everett, Wash. 98201

Down-draft stoves

Autocrat Corp., New Athens, Ill. 62264

Mohawk Industries, Inc., 173 Howland Ave., Adams, Maine 01220

Vermont Woodstove Co., 307 Elm St., Bennington, Vt. 05201

Box stoves

Atlanta Stove Works, P.O. Box 5254, Atlanta, Ga. 30307

Damsite Dynamite Stove Co., RD 3, Montpelier, Vt. 05602

Fisher Stoves, Inc., 504 So. Main St., Concord, N.H. 03301

L.L. Bean, Inc., Freeport, Maine 04033

Martin Industries, P.O. Box 730, Sheffield, Ala. 35660

The Orvis Company, Inc., Manchester, Vt. 05254

Portland Stove Foundry, 57 Kennebec St., Portland, Maine 04104

U.S. Stove Co., P.O. Box 151, South Pittsburg, Tenn. 37380

Washington Stove Works (see parlor stoves for address).

Scandinavian stoves

Bow and Arrow Stove Co., 14 Arrow St., Cambridge, Mass. 02138

Kristia Associates (Jøtul importer) P.O. Box 1118, Portland, Maine 04104

Portland Stove Foundry (see box stoves for address)

Scandinavian Stoves, Inc. (L. Lange & Co. importer), Box 72, Alstead, N.H. 03602

Southport Stoves (Morsø importer, Div. of Howell Corp.) 248 Tolland St., East Hartford, Conn. 06108

Pot-belly stoves

Bow and Arrow Stove Co. (see Scandinavian stoves for address)

Home Fireplaces (See parlor stoves for address)

Washington Stove Works (see parlor stoves for address)

Drum stoves

Louisville Tin and Stove Co., P.O. Box 1079, Louisville, Ky. 40201

Shenandoah Manufacturing Co., Inc., P.O. Box 839, Harrisonburg, Va. 22601

Circulating heaters

Ashley Automatic Heater Co., 1604 17th Avenue. S.W., P.O. Box 730, Sheffield, Ala. 35660

Atlanta Stove Works, Inc. (see box stoves for address)

Autocrat Corp. (see down-draft stoves for address)

Hunter Enterprises Orillia Limited, P.O. Box 400, Orillia, Ontario, Canada

Martin Industries (see box stoves for address)

Preston Distributing Co. (Pacific Hunter), 10 Whidden St., Lowell, Mass. 01852

Riteway Manufacturing Co., P.O. Box 6, Harrisonburg, Va. 22801

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SOLAR ANSWER

Continued from page 65

are that HUD Intermediate Minimum Property Standards Solar Supplement will play a key role. The industry, through various standards-writing organizations such as ASHRAE, ARI and ANSI, is preparing "voluntary industry standards" that will lead to component and system certification. Many criticize vociferously standards-writing, citing the danger that costly tests and too-stringent restrictions will stifle innovation and price solar solutions out of reason. The advocates of tests cite the growing incidence of inadequate design, malfunctioning equipment and outright fraud. They point out that the consumer must be protected or the industry will go the way of many promising innovations which were marketed before the technology was mature.

When tax credits have been established, you will want to be sure that the system you are contemplating meets all the requirements. But knowing your system passes muster and having a certified graph of the collector's output under controlled test conditions is not enough. Here is advice on how to comparison shop.

The first thing most buyers want to know is how soon the system will pay for itself. But a much better way to approach the shopping problem is to look for the most "reliable BTUs for the buck." This is helpful strategy because it separates the temporary cost of the fuel you are using from the absolute output of the system, which is independent of the cost of the fuel. How do you go about finding out the "reliable BTUs for the buck"?

1. Get a reliable estimate of the expected system output. This is not the easiest thing in the world to do. An experienced professional architect or engineer with experience in solar installations can help you in this regard, and you might be able to figure out the real expected output of a system by asking several competitors what they think of each other's systems. In other words, be sure to get expert help or comparison shop.
2. Get a reliable estimate of the *complete installed cost* of the system. If possible, get two estimates of the same collector. *Never* buy the first system you see, unless you are confident of the integrity, experience and overall reputation of the supplier.
3. Look closely at the system's maintenance problems. Read the installation manual and look for "don'ts." Whenever a manual cautions the installer against error, there usually exists a potential trouble spot. In general, the more complex the collector and controls, the more that can go wrong. Check other installations of the collector, if possible.
4. Now that you know the installed cost of the system and the expected BTU output annually in an average year, you are able to comparison shop on the basis of installed cost per BTU. In practice, use MBTUs (millions of BTUs). Simply divide MBTUs into the installed cost to arrive at the installed cost per MBTU. With that figure, you have a reliable means of comparing one system against another without too much trouble.

When people learn that our firm often specializes in developing solar energy systems, they almost immediately label us as seers and want to know what the future holds.

Well, let me begin with what the future won't hold. First, there will be no amazing breakthroughs in performance (except possibly in solar electric cells). We are already doing so well in gathering up sunlight that future collectors may be *less* efficient (though cheaper and more durable) than many now on the market.

Second (again excepting the transistor-like solar cell), there will be no cost breakthroughs. Rather, costs will probably stay where they are while the cost of living rises, until systems are 25 to 40 percent cheaper—but no more than that.

Passive solar systems will take off, along with major improvements in home energy consumption. Energy-aware consumers will set thermostats lower. The combination of these factors will result in greatly reduced loads for active solar systems. So, for new homes, small active systems supplemented by passive solar design and a wood, electric or a small oil-heating system, will make it possible for *every* new house to be largely solar heated at a reasonable cost. Site planning, land-use and zoning changes must get *top priority* to pave the way for a new wave of solar houses. It is going to become a national scandal if developers are not soon required to site buildings to receive proper solar access. Sun-rights legislation, on the other hand, is an incredible can of worms, to be avoided if at all possible by rational, clearly understood land-use practices.

Competition for the use of land is solar's ultimate foe

By far the biggest unknown in solar heating is our vast stock of existing homes, most of which cannot easily be retrofitted with solar. Obviously, the easy ones will be done first, with more and more expensive installation becoming practical as fuel costs or shortages increase. But many other values must be taken into account—building aesthetics, surrounding vegetation, adjacent development and its hidden companion, sun-rights legislation. One promising new development is called the "Community Load Center" concept. By using large, shared collector fields and heat stores such as underground aquifers, brine ponds or central tanks, groups of homes can be solar heated regardless of house design and possible future legislation.

Here, as with solar power, solar encounters its ultimate foe, competition for the use of the land. We don't have to worry about such a problem until solar becomes more widespread, so for the industry the problem is a welcome one providing a needed impetus.

But ultimately we must make rational choices among our many uses of the sun: growing trees, recreation, food crops, solar heating and solar power. Persuading one's community to make an early start in assessing and allocating its solar resources is probably the one most useful step anyone as a citizen can take (other than buying a solar system) to bring a solar energy future closer. ■

WINDOWS

Continued from page 66

For summer ventilation, where the prevailing breezes are parallel to the wall, casement windows opened outward scoop up the wind and send it inside.

Top-hinged casements that open outward (awning windows) **(4b)** and bottom-hinged casements that open into the room (hopper windows) **(4c)** are also available, and provide the same tight seal. Unlike side-hung casements, awning and hopper windows can provide good ventilation during rain storms. For general ventilation, however, they are not as versatile.

Because casement windows come in sizes only up to about 2½ by 6 feet, many manufacturers offer picture windows and other fixed windows that can be mixed and matched with casements. (As the casement gets taller, drafts have more opportunity to get in along the long edge, especially if the frame becomes damaged or warped. Also, the hinges can support only so much weight.)

Equal in popularity (but not in energy savings) to the casement window is the double-hung window **(4d)**, which has two sashes that can be moved up and down independently within the frame. In older homes, often only the bottom sash works, because the top sash has been repainted so many times that it no longer opens. Effectively, this older window has become a single-hung window.

Double-hung windows are the least energy-efficient windows. On the other hand, they are stylistically correct for many historic buildings, and are often used in newer traditional-style homes.

It should be said that the air leakage problem of double- and single-hung windows is greater with older windows than with windows currently being manufactured. Newer windows are designed with weatherstripping and other devices to minimize air infiltration. So, while casements are more energy-efficient, modern double-hung windows are not far behind.

Horizontal sliding windows **(4e)** open and close on horizontal tracks, just as double-hung windows operate on vertical tracks. They are about as energy-efficient as double-hungs.

Windows should fit snugly—faulty installation is a big waste of energy

Horizontal sliders can use a larger expanse of uninterrupted glass than any other type of operable window, and their sleek, modern appearance has made them popular for contemporary-style homes. They offer a better view to the outside and a greater opportunity for providing interior daylighting than most windows.

One other type of window worth mentioning is the jalousie window, which consists of a series of small horizontal glass slats operated similarly to Venetian blinds. These windows have been widely used in hot climates like Florida to ventilate homes that are not air conditioned.

Jalousie windows provide better ventilation than any other type of window, and can be used to ventilate kitchens and baths in some northern climates. But these multi-glass windows are sometimes objectionable in appearance, and aren't as weathertight as other windows.

Window frames are most often made of either wood or aluminum. A few are made of steel, or of plastics like vinyl. Materials are often mixed: some wood windows are protected by vinyl or by aluminum, for example.

Aluminum windows should have a "thermal break" that helps keep heat from passing through the metal frame. A vinyl-clad aluminum window is one version. The other way is to build an insulating thermal break (vinyl or urethane) into the middle of the frame, as illustrated (**2,** *page 66*).

The quality of the frame is far more important than which material is used. Look for weatherstripping and other features that minimize air infiltration and provide water-tightness. Operable windows should open and close easily, and have a locking device for security purposes. Compare several windows before you come to a decision.

Window frames must have weatherstripping and be water-tight

Window glazing usually means glass, because of its superior optical properties. Some plastic glazing is used, usually in skylights.

Old-fashioned single-pane windows are poor insulators. Double-glazed windows are better, triple-glazed better yet. The higher your heating and cooling bills, the more your home will benefit from installing double- or triple-glazed windows.

There are several ways to produce double- and triple-glazed windows. A storm window installed over a single-pane window adds up to double-glazing. So does a prime window that has insulating glass. A storm window can be added to a window with insulating glass to provide triple-glazing. Or a prime window can be manufactured with three panes of glass.

Prime windows sometimes have two pieces of glass welded together at the edge and inserted into the frame. In other windows, each sheet of glass is installed separately. Either method can result in an energy-efficient window.

Storm windows versus prime replacement windows is a major decision you'll have to make when upgrading your windows. Consider both possibilities carefully.

Replacing prime windows is much more expensive than adding storm windows, but cost isn't the only factor to consider. A storm window can't effectively insulate a leaky, worn-out window.

When a window frame is rotted, the whole window should be replaced. This may also mean that other windows have to be replaced for styling reasons.

Sometimes an old window can be brought back to life with caulking and weatherstripping. If this is possible, the thing to do would be repair, and add storm windows.

Proper installation is the key to completing the window energy package. Both storm windows and prime windows should fit snugly into the window openings. Faulty installation is one of the biggest energy wasters with windows.

INSULATION

Continued from page 67

an attic floor space **(11)**. Inch [illegible] The R-value [illegible] named above. But if other materials are not available, then one of these two can fill the gap quite adequately.

For new construction, a new plastic in a pre-foamed board faced with aluminum foil is on the market now. The plastic is an isocyanurate. The board is used in place of exterior sheathing **(8)**. This plus normal batt or blanket insulation provides a very high R-value for an exterior wall. Polystyrene and urethane board serves the same purpose. Polystyrene and isocyanurate boards are also used as backers for aluminum siding, giving the siding insulation value and more stability at the same time.

This doesn't exhaust the types of insulation, but these are the materials you will most likely hear about from a contractor or the building-supply salesman.

In discussions with scores of insulation manufacturers and contractors, and with government officials and others, some conclusions have been reached that can help you buy insulation with a degree of intelligence.

- Almost anything you do will help. Nothing you do has to be final.
- Your decision will be somewhat influenced by price. It *should* be influenced by quality. Because of shortages, a number of inferior products are being sold,

Comparison shop before deciding which insulation to install in your home

and the quality of workmanship varies widely. Assure yourself that you're buying both a quality product and quality workmanship. That doesn't necessarily mean that you will take the most expensive estimate, however.

- Find a local contractor you feel you can trust. If something goes wrong, you can complain to him. After all, he *is* local.
- Don't buy insulation from a contractor located in another state. Even if he is [illegible] table, your local laws can't entirely protect you. If possible, hire a contractor in your own town.
- Even if you've found your contractor through a friend or relative, check his reputation with your local consumer protection organization, your Better Business Bureau, and your Chamber of Commerce.
- Your choices in insulation will often be limited by the materials available in your area and by the contractors you talk with. There may not be an experienced urea formaldehyde contractor in your town. Or there may be shortages of some of the materials, particularly fiberglass and wool and cellulose.
- Most manufacturers and contractors sell only one type of insulation. They believe very strongly in whatever product they're selling (whether it's fiberglass, rock wool, cellulose or urea formaldehyde). If they didn't, they'd go into another business. Your best chance of getting a quality insulation job is to make sure your contractor has a good working knowledge of the product he's using, (*Continued*)

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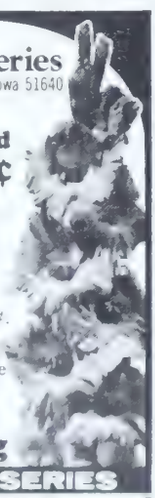
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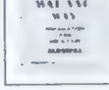
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INSULATION

Continued

and of its proper installation—no matter which product it is. How much he knows about the defects of another material doesn't tell you he knows anything about the material *he's* installing.

• Insulation used to be sold by the inch. It's now more likely to be sold by the "R-value," a measurement of insulation material. An insulation contractor will sell you an R-19 attic insulation or perhaps R-22 or R-30 (the higher the R-value, the better the insulation). Now, an R is an R, and that's a good way to buy insulation. If you buy insulation by the number of inches, that doesn't tell you how good each inch is. It takes a different amount of fiberglass to insulate an attic to R-19 than it does with rock wool or cellulose. If you buy an R-19 attic insulation, you're buying a specific performance.

• Nothing is perfect in this world. The materials mentioned are all good, but there are a few facts you should know before you buy.

Fiberglass and rock wool blown into a wall cavity will perform well if the contractor installs it correctly. But accidentally, or otherwise, blowing machinery can fluff up the material so 14 inches of insulation looks like 26, until it settles.

Check a contractor's credentials and performance record—installation expertise is always essential

Just be very sure of the contractor you hire. The same advice holds for a contractor foaming in urea formaldehyde. If not installed accurately (and it's a tricky business), the foam is likely to shrink inside the wall cavity over a period of time, severely reducing its insulation value and usefulness. Installed properly, urea formaldehyde is highly effective.

When buying cellulose, be certain you know that the product is reliable. A great many "make-it-in-the-garage" manufacturers have sprung up since the energy crisis began. While the shredding of old newspaper is not a difficult operation, cellulose insulation must be made with strict quality control to insure proper impregnation of fire-retardant chemicals. Properly manufactured cellulose, purchased from a contractor or home center you can trust, is an effective insulation. In fact, it has a slightly higher R-value than fiberglass or rock wool.

Finally, in a masonry wall cavity, perlite or vermiculite performs nicely. It will do so in an attic, but keep in mind that it's a mined rock. Too many inches of perlite in the attic might be more weight than the ceiling below can hold.

Fiberglass, rock-wool and celluose insulation are in the same price bracket. Based on comparable R-value, perlite and vermiculite tend to run slightly higher. Foamed UF is generally from one-third to one-half again as expensive as the wool products. Compared on an R-value basis, urethane, isocyanurate and *better quality* polystyrene are often very similar in price range. ■

Continued from page 71

conservation policy" or plan would be a much better mechanism for allocating energy dollars—at least a major portion of them—than the prevailing inclination to plow most available funds into intensive new production efforts. These scientist-conservationists feel that a bigger energy bang for the buck can be realized by upgrading the "end-use efficiency" of the energy now being used to perform the essential tasks in our factories, houses and commercial establishments—and most certainly by our private automobiles and public trucks and buses.

Who is right? Is anyone right? One is entitled to observe that if energy authorities cannot agree among themselves on the best path to pursue, how can the ordinary citizen be expected to sift through their conflicting, often incomprehensible claims? How, in short, can you and I gain a handle on the energy issue, as set forth in public statements?

Fortunately, most of us possess two great resources to fall back on. They are our intuitive good sense about what's good for us, and the time in service we've accumulated—the hash marks we've earned, as it were—as members in good standing in this society.

Our good sense and experience as survivalists can be useful, for example, as we listen to the opposing projections of future energy needs. Some say that we have enough coal to last us 200 years. But they are not usually the same persons who worry about the consequences of achieving the Carter administration's goal to double our coal production in the coming decade. They fear that we'll either pay dearly in filthy air or costly pollution abatement equipment that hasn't been cranked into the production equation.

Then there are the social costs. Already, the stepped-up program to exploit the rich coal deposits in our Western states has contributed to a new form of human malaise called the "Gillette Syndrome." The term refers to the Wyoming coal-mining boom town, where rootless newcomers living in mobile-home encampments have been abnormally plagued by alcoholism, mental depression, breakdowns and divorce.

If the energy issue has done nothing else, it has forced this country to recognize for the first time in history that the future not only must be served, it actually must be fabricated. This is painfully difficult for the society admired everywhere for being the *now* people, the ones who seldom look back and are too driven by today's imperatives to pay serious attention to the future.

As the energy debate intensifies, the ordinary American seems fated to hear more and more from the advocates of either a "hard" energy path or a "soft" energy path. The person most responsible for dramatizing these alternate paths is a brilliant and controversial young man named Amory B. Lovins, who makes no bones about which path he favors—he's a soft-path man. Neither I nor the public at large has the expertise to judge which energy path commends itself more persuasively. But in the months ahead, we shall all be spectators to some intellectual head-knocking that will doubtless help us to make up our minds. For Lovins' provocative writings have sparked—and continue to generate—a lively debate with such hard-energy-path heavyweights as Nobel Prize-winner Hans Bethe.

The advocates of a hard-energy path have made their position clear. They are the business and political leaders who may disagree on details, but are unanimously in favor of investing in an energy plan to extract the greatest amount of fossil fuels wherever they exist, while speeding up nuclear development.

The advocates of a soft-energy path are essentially non-nuclear people. Their number appears to be growing. Says Amory Lovins, "In the early 1970s a relatively small group of enthusiasts was urging that conservation and solar technologies be studied to see if they contained major options worth serious examination; but now it is the nuclear lobby that is pleading for heroic measures to keep its rapidly fading option alive in case it might someday be needed. This winnowing of arguments on their merits," he suggests, "can only continue to shift the balance as public knowledge and discussion of energy policy expand."

Apart from conservation, what does the soft-energy path consist of? Solar technology, to be sure. Indeed, since the early seventies solar has made astonishing gains, both in its acceptance as an energy source that's "for real," and also as a marketable phenomenon. The National Energy Plan calls for the installation of solar space- and water-heating systems in two and one-half million houses by 1985—a scant seven years from now. That goal may not be reached, but its intent is by no means frivolous.

Some of our most important corporations have jumped into solar with both feet; their ads for a host of solar-related products in this and other American publications attest to the certainty that our planet's supreme source of life-giving energy is finally being harnessed. Nor is it impertinent to remind the person-on-the-street that although the commercialization of solar energy still has some distance to go, its detractors were saying only yesterday that it couldn't be taken seriously as a viable concept before the year 2000.

What is the status of other soft, or alternate, energy sources? Their potential importance is growing, not least because the costs of increasing our energy supplies from conventional sources are rising so precipitously. It is now easier for the newly launched Department of Energy (DOE), for example, to provide funding for experimental projects in solar, geothermal, wind, biomass conversion and other so-called "gentle" forms of energy generation

The range of government-funded solar research projects alone encompasses a number of concepts that were considered unworthy of serious study less than five years ago. They include a solar-powered system for pumping irrigation water, another for drying crops, heating greenhouses and animal shelters. Solar is also being developed to provide central power for an entire comunity of 100,000, as well as "total energy systems" which, in the case of a Texas military base, will furnish electricity, heating and air conditioning to an entire barracks complex.

Many small grants have been made to researchers specializing in biomass conversion, the process through which methane gas is produced from fast-growing plants, timber and agricultural residues—or almost any other organic material that absorbs and stores solar energy. And methane, of course, can make an automobile go.

Other promising work is being done in ocean thermal energy conversion. Acting on the knowledge that the ocean's surface can be as much as 45 degrees warmer than its depths, scientists are learning how to create electrical energy from a steam-producing and cooling technique that capitalizes on the differential between the warm and cool waters.

Wind-power proponents, long accustomed to a low spot in the pecking order, are also being listened to—and funded. Modern wind turbines tested in 1976 have worked satisfactorily; several more powerful devices, each capable of providing enough electricity for about 60 homes, are presently under construction. Two real whoppers are also being built under government research grants. At a site with average wind speeds of 18 mph, these turbines are expected to produce enough electricity annually for 500 homes

A literally far-out wind idea—siting wind machines off the U.S. coast—is now under study by Westinghouse. It appeals to windmill fans because of the higher winds that can be utilized offshore, plus the fact that the vast forest of wind machines would not interfere with land-use plans.

Doubtless the least "iffy" of all alternate energy modes today is geothermal energy. First developed commercially in 1904 at Larderello, Italy, geothermal resources are now being exploited in such far-flung places as New Zealand, Hungary, the USSR, Boise, Idaho and Klamath Falls, Ore. One of the country's major natural steam fields, the "Geysers" in northern California, is now being upgraded to furnish as much power as that now being used by the city of San Francisco. A number of innovative technologies are expected to accelerate the exploitation of at least five different types of geothermal energy resources found notably in California and the Gulf States.

The interesting thing about these emerging alternate energy ideas is that they no longer sound silly. During the early dawning of the energy problem among most Americans, it was natural to suppose that whatever the trouble was, it could be fixed the way things have traditionally been fixed in this country—that is, with a giant technological fix. Windmills, according to the wiseacres, had gone out with the dust bowl, and solar was for frying an egg on the sidewalk when it was 102 degrees in Kansas City.

But not any longer. I have a hunch that 10 years from now the range of energy options will be broader, gentler and more subject to control. In fact, I am willing to bet that our old wood-burner, standing alongside its propane-fired partner, will not seem quaint at all. ■



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A READ-OUT ON HOW TO USE OUR RESOURCES

We all want to be more energy efficient, but where do we start? A good way to learn about available methods and products—and to choose what's right for your home—is to peruse the wealth of literature available. Here's a selection of worthwhile books on the various energy systems and their applications in the home.

Low-Cost Energy-Efficient Shelter for the Owner and Builder (Rodale, $10.95 hardcover, $5.95 paperback) is a superb collection of essays by engineers and architects concerned with the high dollar and energy expenses of building and running a home today. They explain how both costs can be lowered and guide you through all the specifics—financing, site planning, dealing with contractors, insulating, etc. Some house plans and a useful bibliography are included.

30 Energy-Efficient Houses . . . You Can Build by Alex Wade and Neal Ewenstein (Rodale, $10.95) shows how the principles of energy conservation explored in the above book have been put to use in actual homes. Plans for the money-space- and energy-saving houses you can adopt or adapt to your family's needs are reproduced and explained. And if you'd rather work with the house you already own, there is also a chapter on remodeling to save energy.

A house in New Mexico insulated with beer cans; a community with wood-chip sidewalks and alfalfa lawns; an English professor so in touch with nature that he can tell when there are clouds at night with his eyes closed—these and other ecological marvels are related in **Design for a Limited Planet; Living with Natural Energy** by Norma Skurka and Jon Naar (Ballantine, paperback, $5.95). Anyone seriously concerned with the many ways to live a cleaner, more natural life would do well to study this attractively illustrated and informative book.

How does solar heating really work? How can heat from the sun cool *and* heat your home? **Designing and Building a Solar House: Your Place in the Sun** by Donald Watson (Garden Way, $12.95 cloth, $8.95 paperback) answers these basic questions and shows how a well-designed house can be an efficient solar house, too. Research is based upon the author's experience as architect of the nation's first solar houses and as solar projects consultant to the United Nations.

The Solar House Book by Bruce Anderson with Michael Riordan (Cheshire Books, paperback, $7.50) evaluates the different solar collector types and components currently available and offers a useful guide to solar architects, designers and engineers. Should you prefer to do it yourself, there's a helpful chapter on how to use your house as a heat trap.

Although heating conversions may initially be substantial investments, "money invested in solar energy will increase the value of your house," according to Bruce Cassiday, author of **The Complete Solar Book** (Dodd, Mead & Co., $8.95). This book effectively (*Continued on page 136*)

WINTERIZE YOUR HOUSE PLANTS

By VICTORIA ERIN TOWNS ☐ When you decided to lower the thermostat this winter, you undoubtedly felt gloriously virtuous at the thought that you would be helping the nation's energy shortage, not to mention cutting back on your own heating bills. Unfortunately, you may also be cutting back on your house plants, even losing some of them. Winter is the cruelest time of year for plants, and never more so than during these energy-conscious times.

You've probably read that a lowered thermostat is healthier for plants in the long run. This is true, but only up to a point and with reservations. Most of the house plants now in cultivation come from equatorial climates, and can be eased into a cooler, drier climate gradually.

Hardening plants to cooler temperatures is best done by lowering the thermostat two or three degrees a week, thus reducing chances of shock in cold-sensitive plants. In about four or five weeks, a thermostat can be comfortably lowered from 78 to 68 degrees without doing too much damage to the plants.

As the temperature is lowered, watering frequency should be decreased. Of course, each plant has its own individual watering needs, but this can be relative and not absolute. A Dracaena

In winter, you should cut down on the amount of water and food you give your plants

watered twice a week can slowly be decreased to once every three-and-a-half days, then once every four days and on down to once a week or once every nine days. Plants with a more frequent warm-weather watering schedule may not be able to tolerate such a drastic cut, but should still be weaned a bit. Decreased watering helps plants tolerate cooler temperatures by artificially inducing a state of dormancy—nature's way of closing down all but the most vital functions. Don't be alarmed if plants seem to stop growing once temperatures and watering are cut down: Dormant plants seem not to grow at all. Growth takes more energy than plants can possibly spare in winter. They need all their strength to metabolize enough food to live.

On the subject of food, the "less-is-more" rule applies again. There's less sunlight in winter so plants don't need as much food. Feeding should be decreased with watering. If you've been using time-release plant foods, remove them from the surface of the soil, then flush pots with clear water at least four or five times. Don't feed again for at least one month, then feed with diluted plant food only once a month. For plants such as cacti, Dracaena, Cordyline, Agave, cacti-like Euphorbias, Sansevieria, Pandanus, Aloe, Beaucarnea, Aglaonema and Bromeliads, feeding should be, at most, a tri-monthly affair.

Although the thermostat is down (a fact of which you may be painfully aware), it's possible to take the chill off home and house plants by raising the humidity a bit. Pebble trays are ideal for a smallish collection. Grouping plants together helps, too. If you have a large collection, or have plants that routinely require high humidity, a room humidifier is a good bet. Room humidifiers cost around $10, pay for themselves in colds and sniffles averted, as well as plants saved. They also lessen the damage caused by dry winter heat, and help stave off attacks of spider mites, mealy-bugs and scale insects. Whatever method of humidifying plants is used, be sure pots are well-drained, not soggy, to avoid fungus and anthracnose attacks.

When the real winter cold sets in, leaves should be kept from touching cold window panes. Move plants away from windows at night, or put a sheet of newspaper between pane and leaves. Clear Contact paper, applied directly to the glass, can cut down on glass-conducted cold. This works best on unobstructed southern, eastern or western exposures (lots of light), and on windows without marked drafts. For drafty windows use weatherstripping and/or have a professional seal [illegible]

Plants should be lifted above cold, drafty floors. Floor plants can be placed on pedestals or upended waste-paper baskets. A sturdy cachepot may also insulate tender roots from the cold. Eliminate floor-level drafts with door-crack fillers. Don't place plants near a working fireplace or wood-burning stove; the extremes of temperature can be killing to tender house plants. ■

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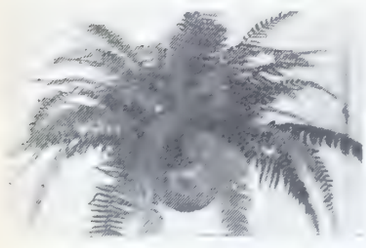
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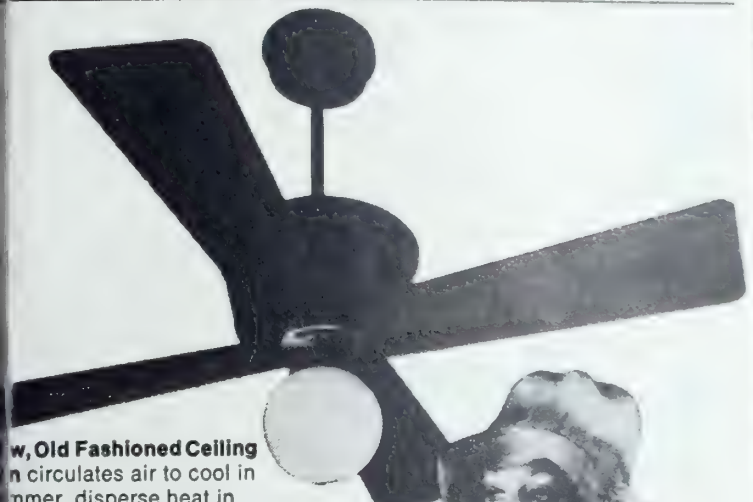
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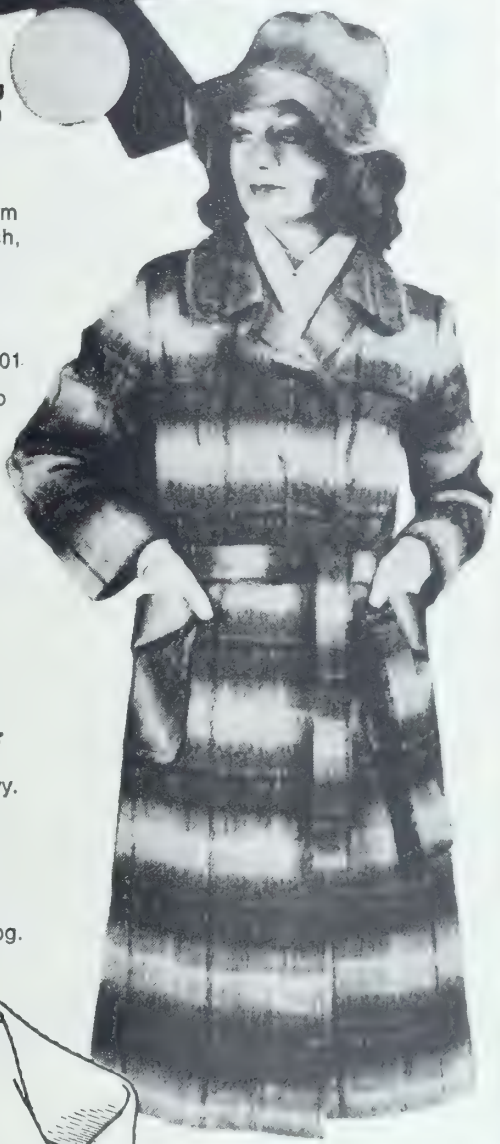
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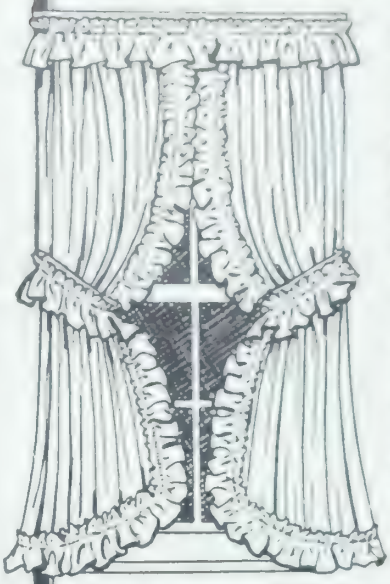


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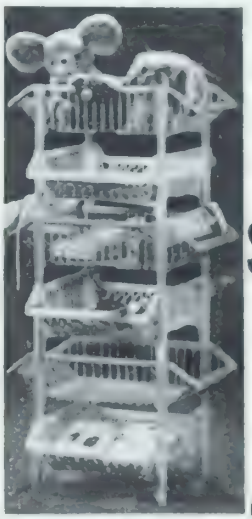
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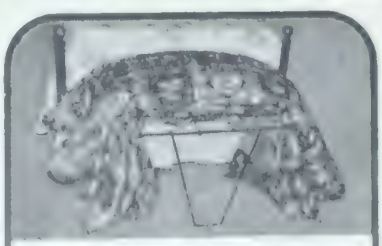
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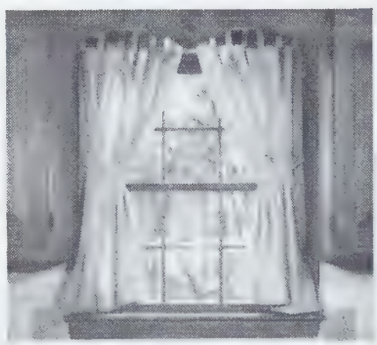
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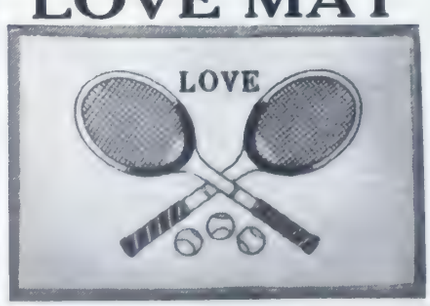
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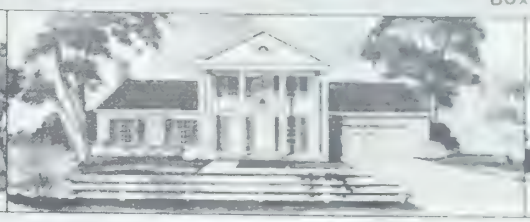
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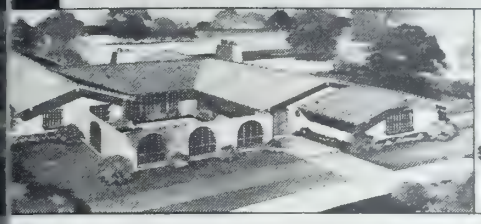




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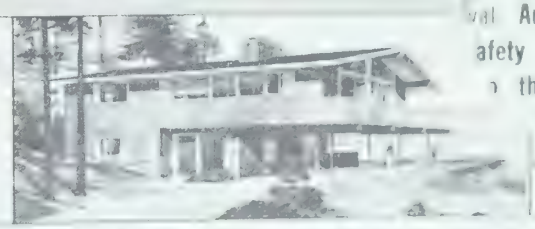
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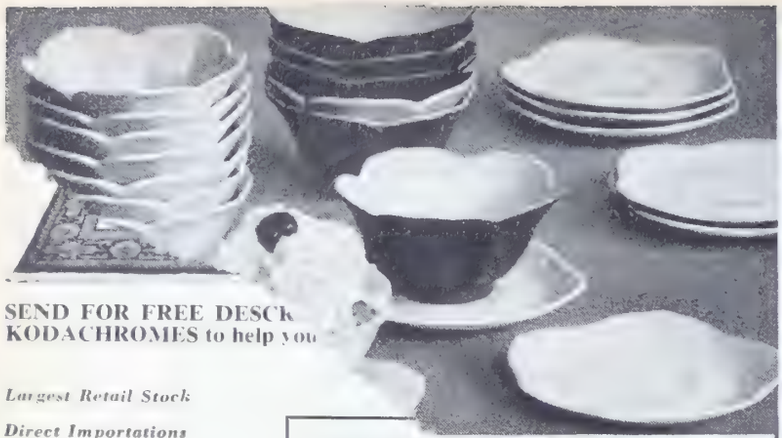
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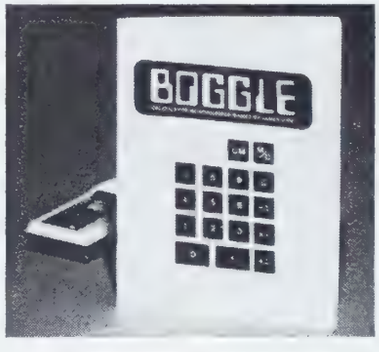
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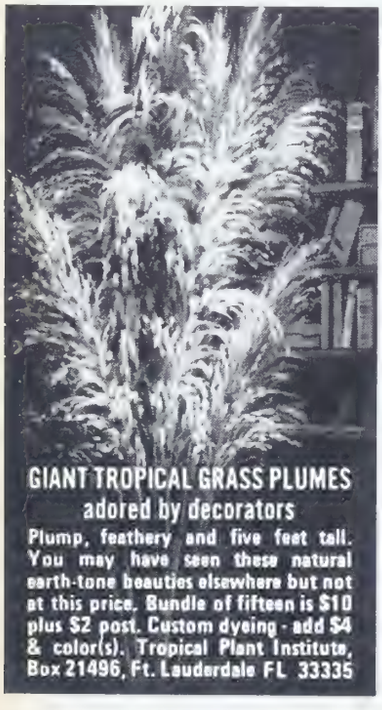
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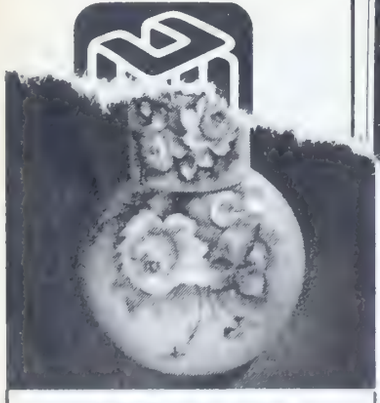
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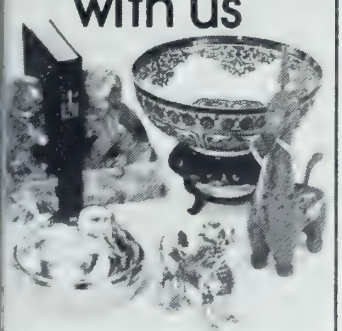
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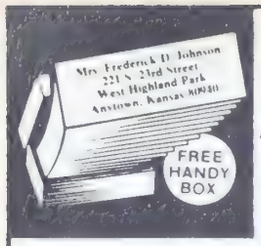
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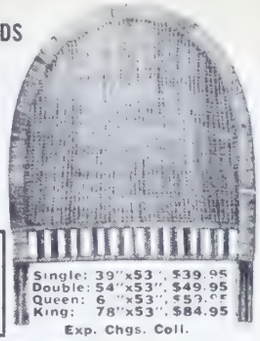
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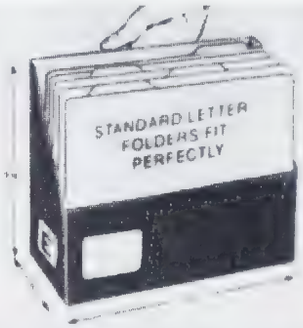
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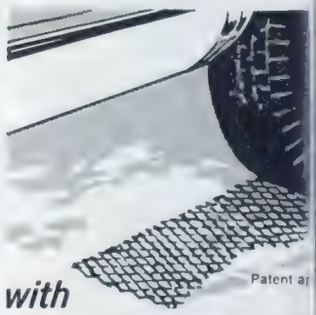
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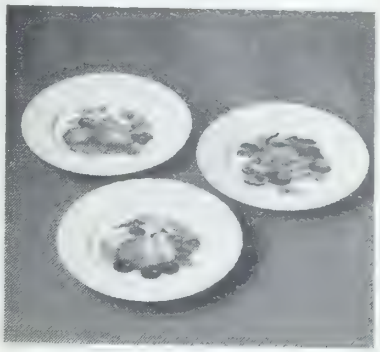
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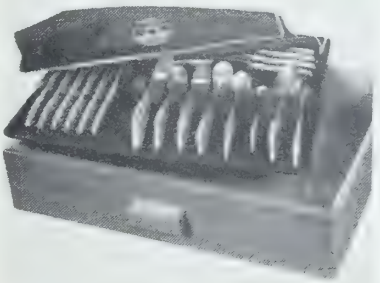
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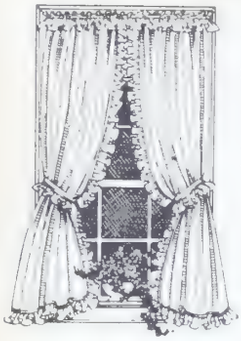
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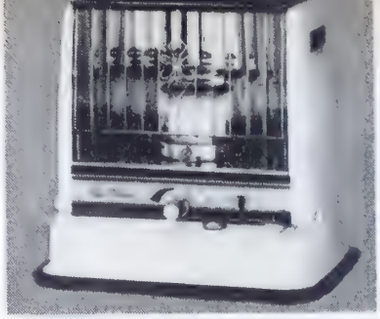
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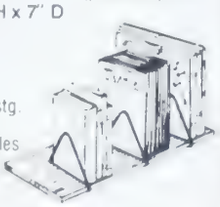
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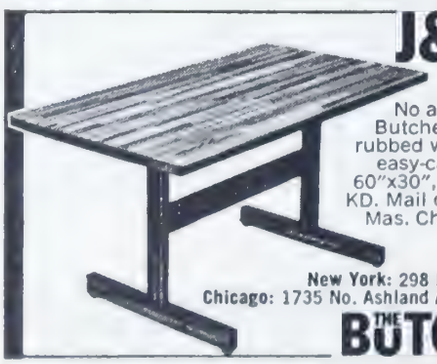
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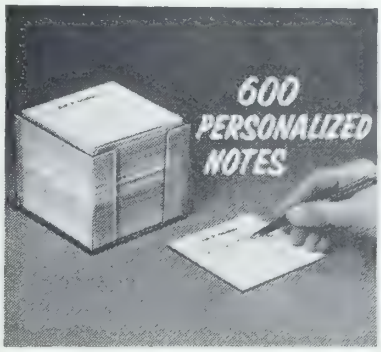
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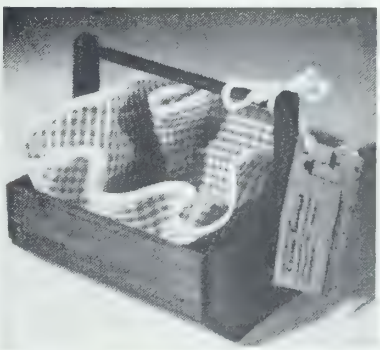
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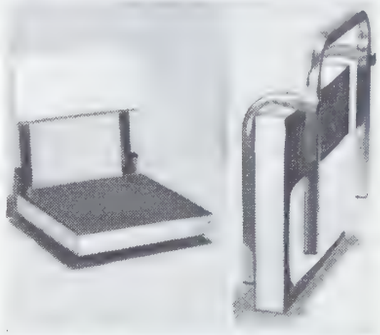
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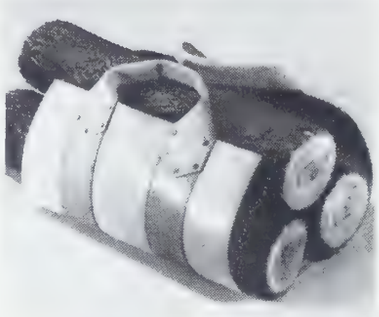
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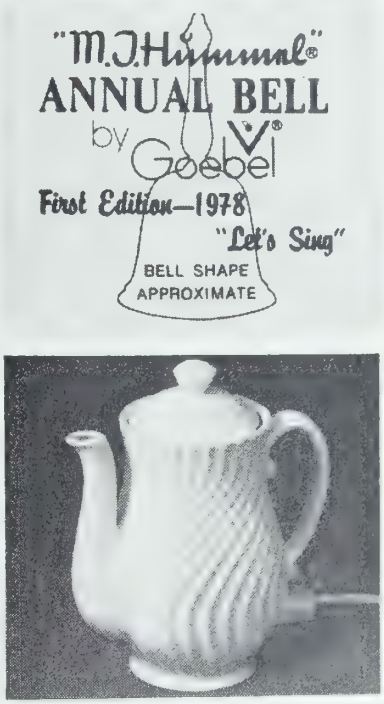
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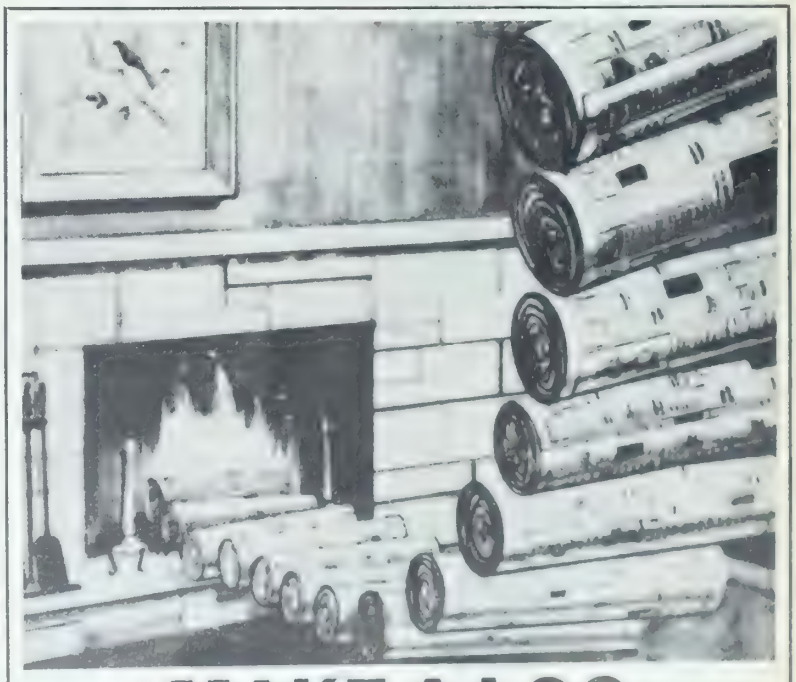
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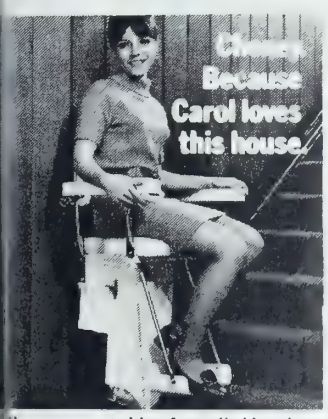
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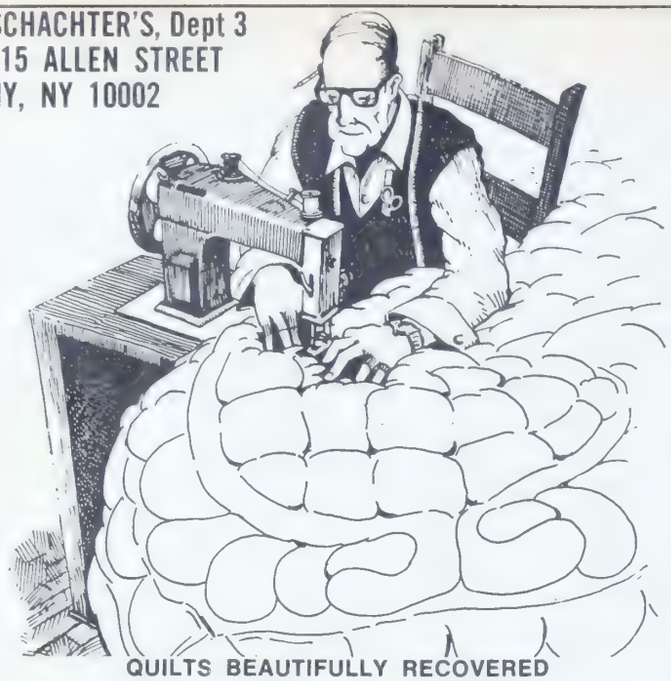
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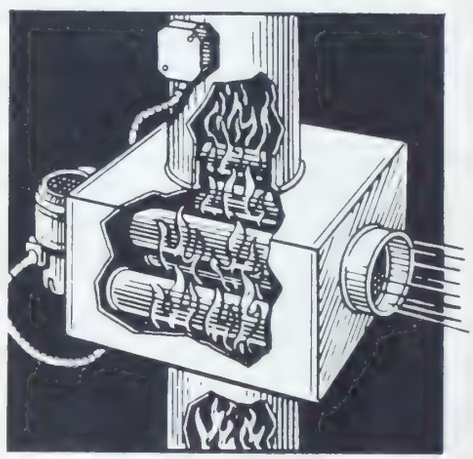
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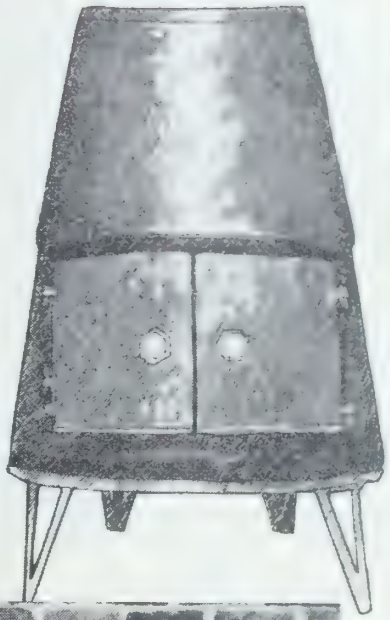
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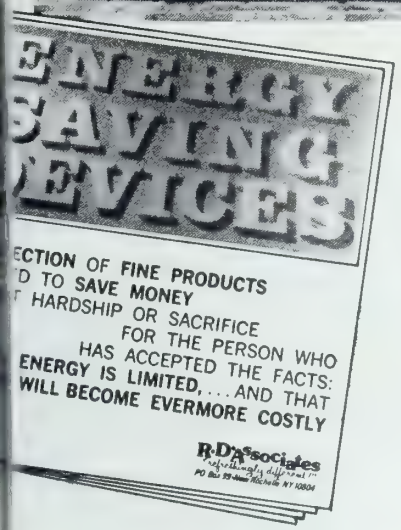
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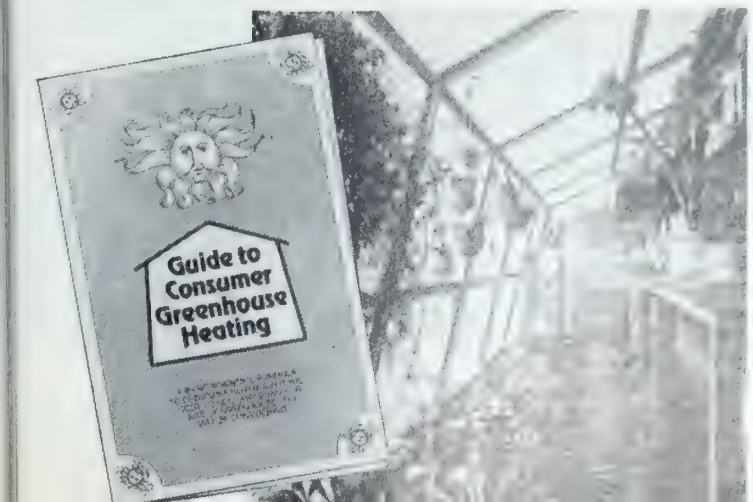
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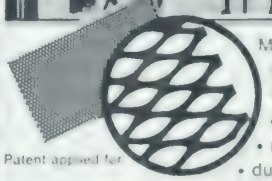
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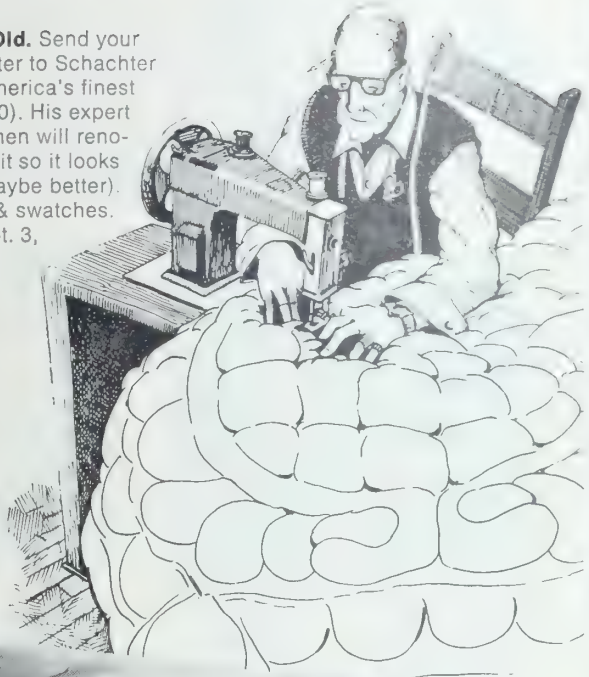


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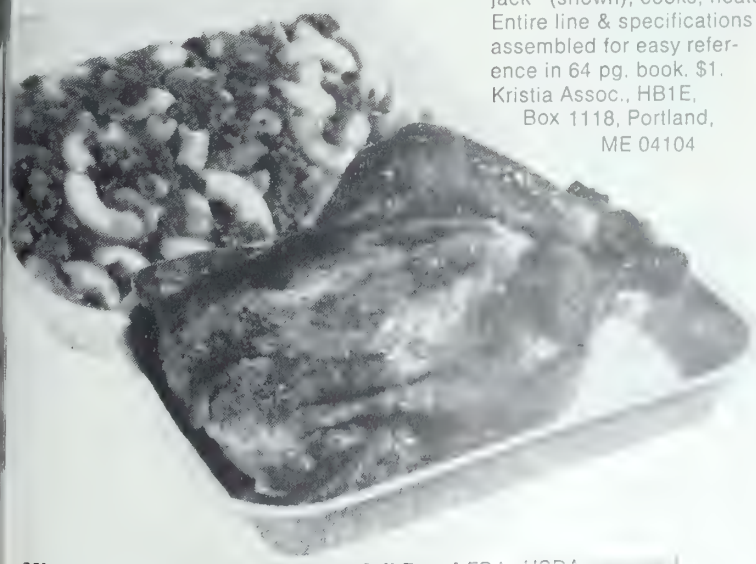
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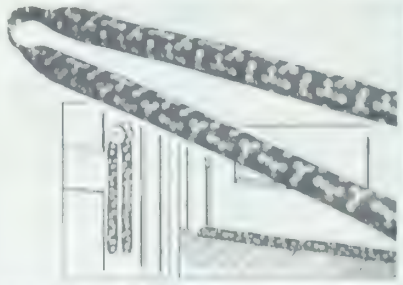
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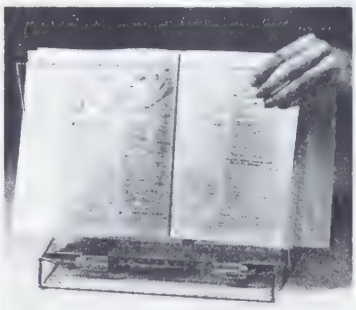
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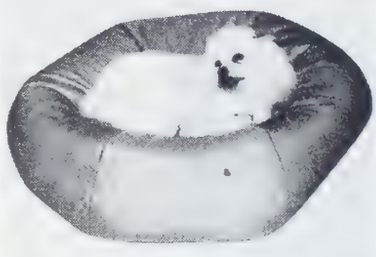
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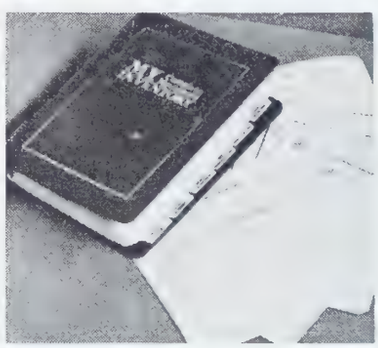
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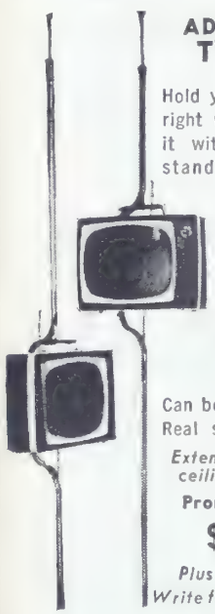


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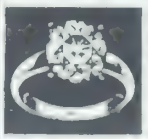
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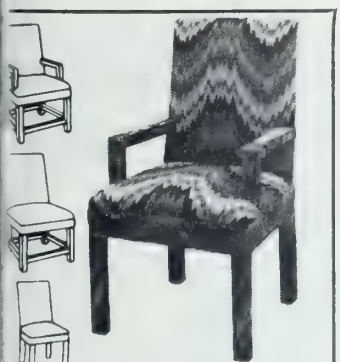
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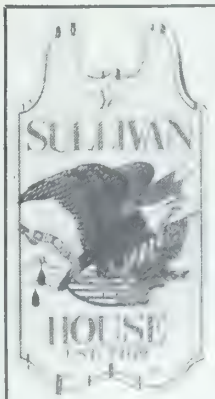


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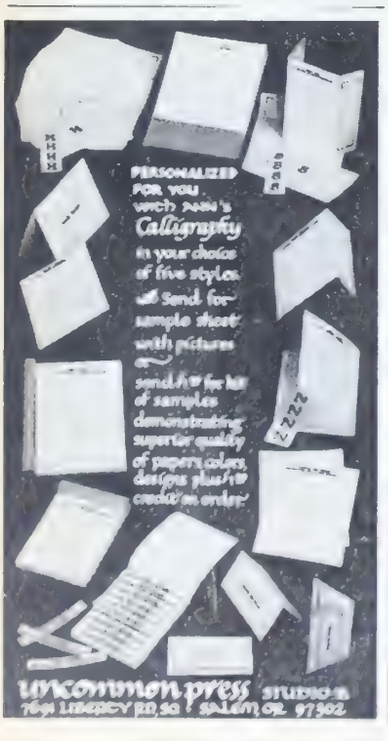


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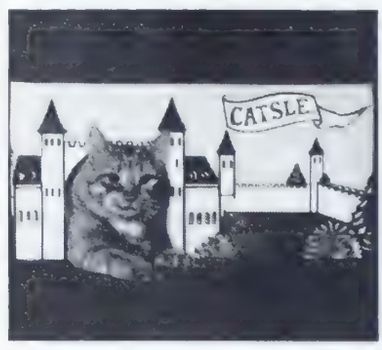
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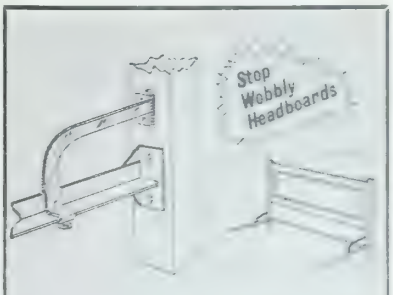
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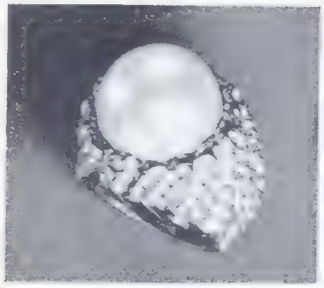
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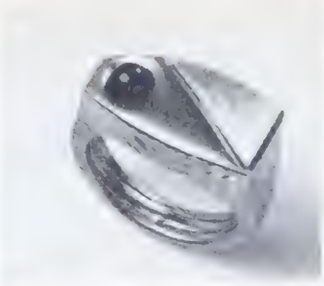
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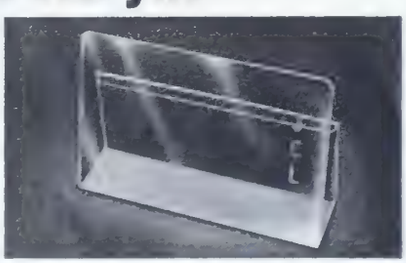
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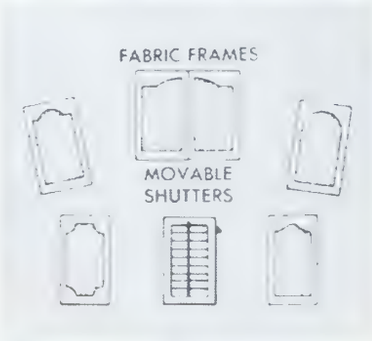
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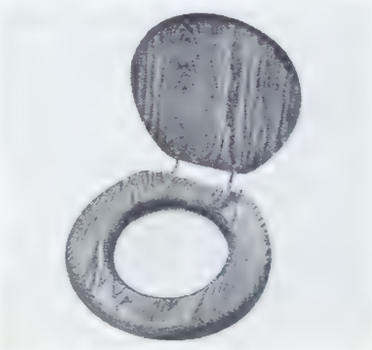
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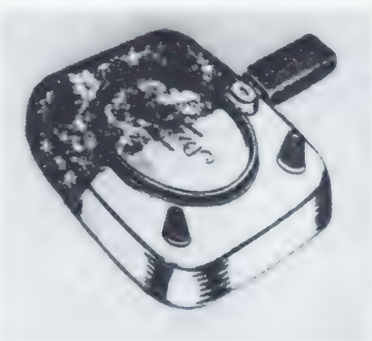
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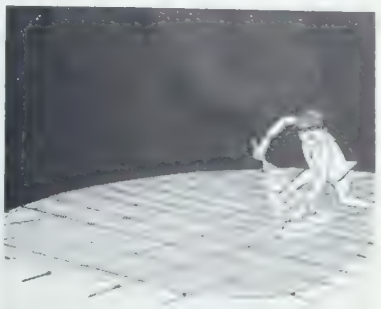
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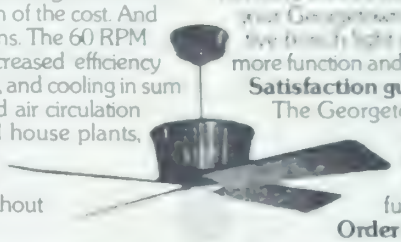
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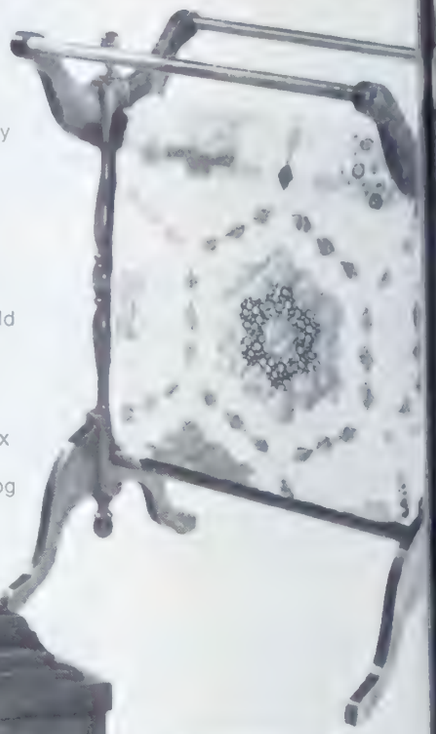
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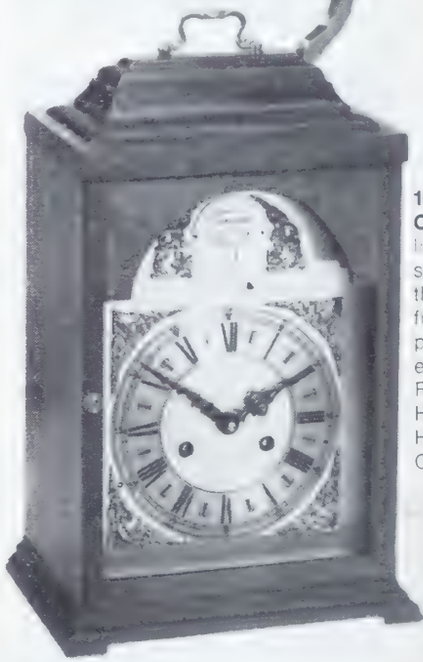
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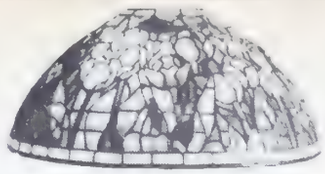
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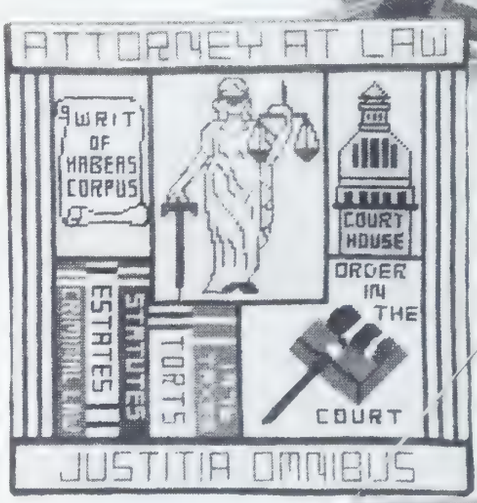
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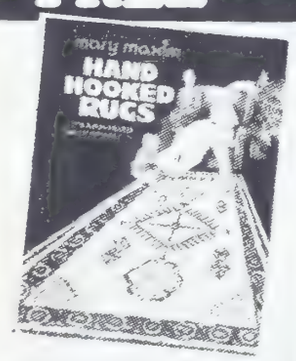


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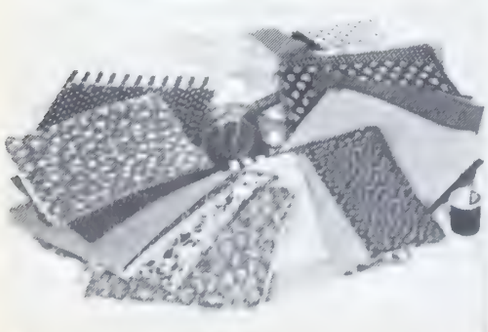


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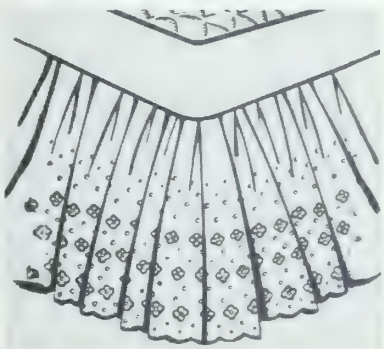
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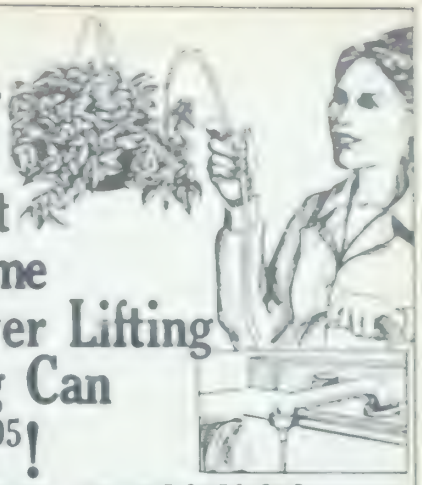


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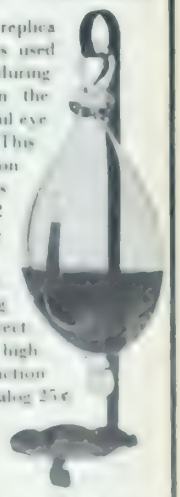
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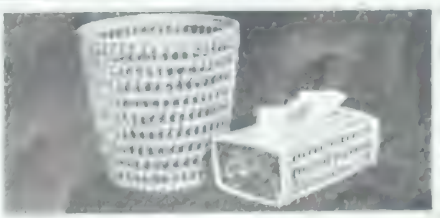
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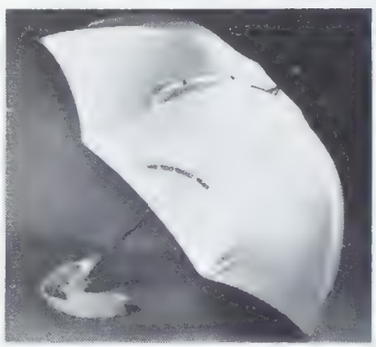
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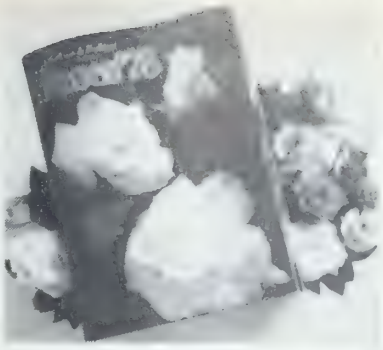
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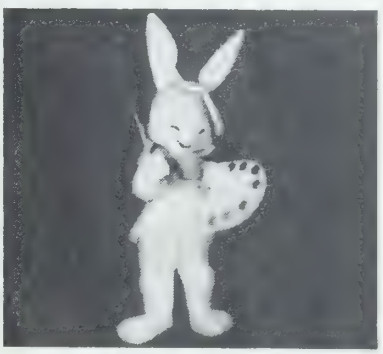
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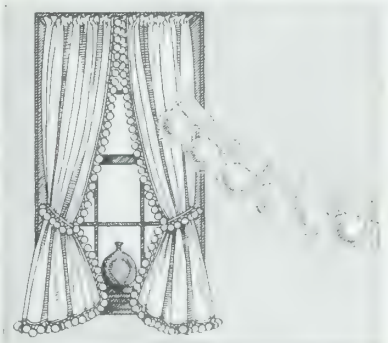
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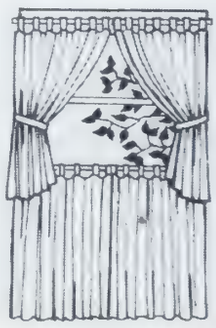
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Continued from page 74

bay, rosemary, sage, thyme and tarragon. Basil grows best in temperatures generally above 60 degrees, and can be brought along in a sunny window or fluorescent-light garden indoors during cold weather.

The sun-heated pit idea is endlessly adaptable, depending on the space available. Mrs. Taylor recommends pitching the glass side at an angle of approximately 45 degrees facing due south. The north side may be of the same angle (as it is in hers), although a 20- to 30-degree angle will give more head room for taller plants at the back, camellias, for example.

Construction of Mrs. Taylor's pit began with the digging of a hole four feet wide and 18 feet long. Next, forms were built for an eight-inch cement wall. Standard cold-frame sashes were used for the glass side, the walls of the north side were heavily insulated. Two doors in the north side, also insulated, facilitate ventilation, in combination with the access door at one end and a smaller vent door at the other. Cross-ventilation combines with superb insulation for best growing results.

At night and on cloudy days in cold weather Mrs. Taylor straps lightweight plastic foam mats over the entire glass side. When the sun shines they are removed as early in the day as possible to trap the warmth. If temperatures inside rise above 60 degrees, one or more of the vent doors is opened; how many and for how long depends on temperatures outdoors and the time of year. The mats are replaced before the sun sets.

The long-range success of Mrs. Taylor's sun pit has depended on always having someone at home during the daytime to take care of these chores manually. If this is not possible, automatic vents can help; they're available as accessory items from manufacturers of prefabricated home greenhouses. If you want to be sure the pit never freezes, set up a thermostatically controlled heater for sudden, cold-weather emergencies.

Before you turn a spade of soil for your own sun-heated greenhouse, study these two books: *Winter Flowers in Greenhouse and Sun-Heated Pit* by Kathryn S. Taylor (of this story) and Edith W. Gregg (Charles Scribner's Sons; the hardcover editions of 1941 and 1969 are out of print, but a quality paperback of the 1969 revised edition is available for $4.95) and *The Underground Gardener* by Jack Kramer (Thomas Y. Crowell Co., $9.95 hardcover, $4.95 paperback).

Save 30 percent on fuel by reducing greenhouse temperatures 10 degrees

If you have a conventional home greenhouse or many-windowed plant room, or are thinking of investing in one, here are some ways to save heat:

- To reduce heat loss by one-third or more, line inside of space with polyethylene plastic film; a double thickness can save 50 percent or more.
- To save as much as 30 percent of heat, install Thermopanes on north-facing walls and roof spans.
- To save 10 percent or more, install weatherstripping (from a hardware, lumberyard or building-supply house) around all doors and windows; seal around ventilating and heating units and all other joints, seams or cracks. Replace any cracked or broken glass panes.
- To save 30 percent on fuel, reduce nighttime minimum temperature from 65 to 55 degrees F. (based on average outside temperature of 32 degrees).
- Keep glass or other greenhouse covering clean to allow for maximum transmission of the sun's warming rays. Avoid siting a greenhouse or plant room where trees and shrubs will shade it in winter.
- Plant a tree and evergreen shrub windbreak on the windward side of the greenhouse if it is exposed to prevailing winter winds. While you wait for it to grow, erect a 10 to 12 foot high fence, 40 to 60 feet away from the windward side of the greenhouse.

A greenhouse open to living spaces will help to warm them by day

- Large household bleach bottles, painted flat black or dark green, and filled with water, then placed so that sun shines on them all day in the greenhouse will collect heat, give it off at night. A 20-gallon galvanized tub used for soaking and cleaning pots can also serve similarly as a heat collector if kept filled with water and left in sun.
- A concrete or brick floor soaks up heat by day, releases it slowly at night, as will a masonry or dark-painted wood wall opposite the glass.
- Invest in a maximum-minimum thermometer. Use it to locate the microclimates in your greenhouse or plant room. The coldest places are usually near the floor and walls. A small circulating fan will help prevent cold pockets from forming and freezing some plants.
- If you maintain your greenhouse as cold as possible without freezing, it will help to install soil-heating cables in some of the bench or ground-bed areas. In mild climates, 10 watts per square foot is recommended; in cold, 16.
- To grow tropicals in a greenhouse that is mostly too cool, enclose them in a plastic tent, a sort of greenhouse within a greenhouse, and use soil-heating cables. Or add a partition and keep one part warm, the other cool, but above freezing at all times.
- A greenhouse or plant room that opens into living quarters may be used as a daytime heater by using a circulating fan to pull warm air into the interior of the house. At night, close off the greenhouse and maintain it at temperatures suited to the plants you are growing—35 to 45 degrees F. is considered cool, 45 to 60 degrees is moderate and 60 to 70 degrees is warm enough for tropicals.

If you are running your greenhouse on the cool side, when it comes time to plant seeds and tender bulbs such as tuberous begonia and caladium, say in February or March, sprout them indoors in a warm window or fluorescent-light garden. In a few weeks, move them to the warmest spot in the greenhouse. They will grow compactly in the cooler atmosphere. ■

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Cover and Pages 46-55—One Family's Quest

Construction and equipment: Roofing, **Isolite Corp.,** 3232 W. El Segundo Blvd., Hawthorne, Calif. 90250. Insulation, **National Cellulose Corp.** Framing and insulation sheathing, **Temple Industries.** Glass doors and windows, **Alenco Aluminum Products.** Shutters, **Park's Custom Furniture,** 7794 Braniff St., Houston 77061. Solar water system, Solarcraft by **State Industries.** Cork, **Dodge Cork Co.** Polycel caulking for doors and windows, **Coplanar Corp.** Exterior and interior stains, **Pratt & Lambert Inc.** Pry Alarm security system, **Polytronics Inc.** Skylights, **Solartron.** Cyprus spiral staircase, **Scott-Douglas Design.** Gas air conditioning and heating, **Arkla/Servel.**

Throughout: Tapestries by Sandra Hulse. Accessories from **Cargo Houston,** 55 Westbury Sq., Houston 77035; **Evans-Monical Inc.,** 2750 Kirby St., Houston 77098. Storage systems, **Programme Martin.** Cabinet materials, **Formica.** Door hardware, **Normandy Refinishers,** 355 S. Rosemead Blvd., Pasadena, Calif. 91107; **Schlage Lock Co.** Wallcoverings, **Seabrook Wallcoverings.** Fabrics, **Abraham-Zumsteg;* Westgate Fabrics.*** Rugs, **Melange Inc.**

Furniture, except where indicated, designed by Roger Rasbach and crafted by **Karl Park,** 7794 Braniff St., Houston 77061.

Living room: Fireplace, **Emberbox,** P.O. Box 82367, Oklahoma City, Okla. 13108. Fan, **Hunter Division, Robbins & Myers Inc.** Slipcovers, **Freda Bordelon.** Upholstery, **Keys Upholstery.** Pillows, **Kathryn Casey.** Occasional chairs, **The Storehouse,** 173 Greenspoint Mall, Houston 75001.

Bedroom: Rush sofa, **Gustafson Designs,** P.O. Box 878, San Benito, Texas 78786. Oil lamps, **Wicks 'n' Sticks,** 6921 Flintlock St., Houston 77040. Stencil work by Charlene R. Hastings.

Bathroom: Tile by **Materials Marketing,** 123 W. Rhapsody, San Antonio 78216. Tub, **Brian Jobe Hot Tubs.** Hardware, **Hager Hinge Co.** Accessories, **Allibert Inc.**

Workroom: Maple workbench and chopping block, **Taylor Woodcraft***

Kitchen: Stainless steel sinks, **Elkay Manufacturing Co.** Dishwasher, **Hobart Manufacturing Co.,** from **Glasstov Cafe-Hotel Supply Co.,** P.O. Box 185, San Antonio, Texas 78204. Gas range, **Wolfe Range Co. Amana** Refrigerator, **Amana** electric oven, and **Speed Queen** washer and dryer, distributed by **The Stewart Co.,** 8349 Kempwood, Houston 77055. Cabinets, **St. Charles Kitchens.** Hardware, **Hager Hinge Co.; The Iron Monger.** Grain mill, food processor, slicer, **Magic Mill.** Herbs, **Hilltop Herb Farm,** P.O. 1734, Cleveland, Texas 77327. Tile, **Materials Marketing.**

Porch: Antique tool collage, **Potluck Antiques,** 312 San Jacinto, Conroe, Texas 77301. Patio and rocker chairs, **Dedeaux's Chair Factory,** Route 3, Box 686, Gulfport, Miss. 39501. Porch and covered terrace decking, **Big Tin Barn.**

Outdoors: Landscape architect: Doug McDugald. Garden furniture, **Pier I,** 1026 Sport Court, Gessner, Houston 77036. **Sport Court of Houston.** Composter, **Lindig Manufacturing Co.**

Pages 60-63—Vermont House

Builder: **Keith Van Winkle,** Happy Hill Road, Norwich, Vt. 05055. Solar Engineers: Bruce Anderson, **Total Environments Corp.,** Box 47, Harrisville, N.H. 03450, and George Spinney, **R.D. Kimball Co.,** 580 Main St., Reading, Mass. 01867.

Living room: Banquette seating designed by **Banwell White & Arnold, Inc.**

Kitchen: Austrian stove, **H.D.I. Importers,** distributors, **Schoolhouse Farm,** Etna, N.H. 03750. Cushions around Austrian stove, **Gilberte Interiors.** Corduroy cushions, **Joanne Astor Interiors.** Table, **The Workbench,** 1050 Massachusetts Ave., Cambridge, Mass. 02138. Spanish import chairs, **The Showcase,** 1253 Elm St., Manchester, N.H. 03101. Solar collectors designed by Professor Alvin O. Converse, Thayer School of Engineering, Dartmouth, Hanover, N.H. 03755.

Pages 68-69—Long Island House

Designer and builder: Mark C. Matthews. Mechanical engineer: Fred Weber. Technical assistance: **Sunworks, Inc.** Solar technician: Tom Greyson.

Pages 72-73—A House Revived

Construction and equipment: Design and installation, **Sun Tech Homes Inc.** and **Solar Concept Corp.,** 356 Middle Country Rd., Coram, N.Y. 11727. Engineering consultant, **Energy Resources Department, Long Island Lighting Co.,** Mineola, N.Y. 11501. Insulation installation, **Peconic Foam Insulation,** Bay St., Sag Harbor, N.Y. 11963. **Rapco** foam insulation in walls, **Raperswill Corp.** Cellen fiber insulation in attic floor, **Cellen Manufacturing Co. Inc.** Electronic air cleaner by **Honeywell.** Heat pumps, **Janitrol, division of Tappan.**

Living room: Antique Tunisian rug, **The Pillowry,** 929 Madison Ave., N.Y.C. 10021. White fabric, **Robert Allen Fabrics Inc.*** Stools, **The Gazebo,** 660 Madison Ave., N.Y.C. 10021. Globe sconces, **Joseph Richter Inc.*** Silk pillows and fabric on pillow in wicker chair, **Far Eastern Fabrics Inc.*** Workroom, **Harro,** 108 North Main St., East Hampton, N.Y. 11937. Window shades, **The Navarra Corp.,** P.O. 470, RD 1, Mays Landing, N.J. 08330. Abstract artwork by June Carrera. Artwork on mantel by Tania Boucher. Plants, **Vetault Flowers & Greenhouse,** 89 Newtown Lane, East Hampton, N.Y. 11937.

Dining room: Vinylized "Ikat" fabric on chairs, **Far Eastern Fabrics Inc.*** White fish plates, **The Works,** 24071 Chagrin Blvd., Beachwood Village, Ohio 44122. Napkins, **Fallani & Cohn.*** Flatware, **Henri Bendel Inc.,** 10 W. 57 St., N.Y.C. 10017. Rug, **Stark Carpet Corp.***

Pages 82-83—Microwave Center

Retail addresses: **J & D Brauner Inc.,** 298 Bowery, N.Y.C. 10012. Microwave "6-In-One" Micro-Cooker, $19.95 plus $2 shipping and handling, **Micro-Cook Products Inc.,** Box 159, Glencoe, Ill. 60022.

Pages 84-93—Decorator's Showhouses

Kips Bay, *Pages 84-85:* Day bed, abstract pillow by Charlotte Brieff, **LCS.*** Day bed fabric and matching pillows, **Quadrille.*** Rug, **Saxony Carpet Co. Inc.*** Geometric floor, **New York Flooring Inc.*** Black table **Ronald Seff.*** Steel/grey chair, ottoman black sculpture and mirror, **Karl Springer Ltd.*** Stainless steel table, **Paul M. Jones.*** Antique porcelains: **H. Leo Gould,** 69 Madison Ave., N.Y.C. 10021; **Norman Max on Ltd.,** 167 E. 61 St., N.Y.C. 10021; **Nur Farhardi Inc.,** 920 Third Ave., N.Y.C 10022. Window shades, **Bronx Window Shade & Awning Co.,** 372 E. 162 St. Bronx, N.Y. 10451. Antique steel table and trivets, **Frederick P. Victoria,** 154 E. 5 St., N.Y.C. 10022. Lacquered walls, **Lee Lippert.*** Plants and flowers, **Renny,** 251 E. 61 St., N.Y.C. 10021. Large painting by Arman, **Andrew Crispo Gallery,** 41 E 57 St., N.Y.C. 10022. Small painting by Soulages, **Gimpel & Weitzenhoffer,** 1040 Madison Ave., N.Y.C. 10021.

Kips Bay, *Page 86-top:* Sofa fabric, **Stroheim & Romann.*** Coral silk pillows, striped pillow, mirror, painted floor and coffee table, **Goslee & Moore Ltd.** Chair and ottoman fabric, **Brunschwig & Fils.*** Draperies, **Duralee Fabrics Ltd.*** Sunburst mirror, **Renzo Olivieri,** 306 E. 61 St., N.Y.C. 10021. Ashtray on coffee table, **Lucidity Inc.,** 775 Madison Ave., N.Y.C. 10021 Rug, **Stark Carpet Corp.*** Plants and flowers, James Goslee of **The Fernery,** 1198 Madison Ave., N.Y.C. 10028; **Madderlake** 816 Madison Ave., N.Y.C. 10021.

Bottom: Tablecloth, **Rose Cummings,** 499 Park Ave., N.Y.C. 10022. China, **Diane Love,** 851 Madison Ave., N.Y.C. 10021 Flatware and stemware, **Goslee & Moore Ltd.** Sculpture on table from **Frederick P. Victoria.**

Kips Bay, *Page 87:* Textured raffia wallcovering, **Norton Blumenthal Inc.*** Sisal carpeting, **Stark Carpet Corp.*** Fabrics, **Jack Lenor Larsen Inc.*** Horn inlay tray table, **The Rudolph Collection Inc.***, available through **Sirmos.*** Art Deco mirror and bath accessories, **Jean Paul Beaujard Inc.,** 209 E. 76th St., N.Y.C. 10021. Plants and flowers, **Mayfair Orchids,** P.O. Box 627, Oyster Bay, N.Y. 11771.

Kips Bay, *Page 88:* Rug, **Marilyn Maughan.*** Sofa, **Scope Furniture Inc.*** Coffee table, **Axius Designs Inc.,** 160 E. 56 St., N.Y.C. 10022. Desk, **John Vesey Designs Inc.*** Workroom for upholstered chair, **Versailles Drapery & Upholstery Inc.,** 941 First Ave., N.Y.C. 10022. Side chairs and end table, **Wycombe, Meyer Co.*** Accessories, **Alessandro Designs Ltd.*** Paintings, **Andrew Crispo Gallery,** 41 E. 57 St., N.Y.C. 10022. Batik pillows, **Alan Campbell Inc.*** Lucite sculpture by Bolotowsky. All other items available through **McMillen Inc.** Plants and flowers, **J. Barry Ferguson Flowers Ltd.,** Burtis Lane, Syosset, N.Y. 11791.

Bottom—Plate, **Diane Love Inc.,** 851 Madison Ave., N.Y.C. 10021. Table between chair and sofa, **Vernay-Jussell,** 124 E. 55th St., N.Y.C. 10022. Painting by **Carl Palazzolo.**

Page 89: All fabric, **Brunschwig & Fils.*** Rug, **Stark Carpet Corp.*** Floor lamps, **LCS.*** Painting by Stanley Boxer, **Andre Emmerich Gallery,** 41 E. 57 St., N.Y.C. 10022. Lithograph by Jack Youngerman, **Harold Reed Gallery,** 120 E. 78 St., N.Y.C. 10021 (by appointment only).

North Shore Showhouse, *Page 90:* Upholstered chair, King Tutankhamun, 18th-century bronze crane, accessories on coffee table, blonde coffee table, cabinet. Chinese trunk, open-arm chair, plant stand, clamshells on stands, brass crane on trunk, all from **Roundtree Inc.*** Velvet on open-arm chair and drapery fabric, **Brunschwig & Fils.*** Hand-painted silk on upholstered chair, **J. Robert Scott & Associates.*** Large floor pillows by Charlotte Brieff available through **LCS.*** Pastel drawings by Charlotte Brieff. Carpet is by **Harmony Carpet Corp.***

Bottom: Glass-top table and base, chairs, vase and antique lamp, **Roundtree Inc.** Silk velvet fabric on chairs, **Brunschwig & Fils.*** Napkins and napkin rings. **Groundworks, Inc.,** 231 E. 58 St., N.Y.C. 10022. *Page 91:* Directoire fauteuil, **John Vesey Designs Inc.*** "Consolate" fauteuil, and Louis XVI fauteuil, **Joseph Lombardo Inc.,** 120 E. 55 St., N.Y.C. 10022. Blue gesso Directoire fauteuil, **Paul M. Jones Inc.*** Linen slipcover fabric, **Etalage Fabrics Inc.*** White floor lamps, **Sirmos.*** Plants, **Renny,** 251 E. 62 St., N.Y.C. 10021. *Page 92:—bottom:* Screen by **Christopher Chodoff,** coffee table, **Cedric Hartman** lamp, furniture and upholstery by **Bill Goldsmith,** log ottoman, baskets, all from **LCS.*** Candlesticks and bowl with apples, **John Roselli.*** Kilim rug, **Patterson, Flynn & Martin.***

Pages 92 (top)—93: Wing chair, settee and ottomans, **Drexel Heritage Furnishings.** "De la Chine" fabric on wing chair, pillows, shams and coverlet, white faille on ottomans and settee, fabric on French 18th-century Louis XV chair, carpet, **Greeff Fabrics Inc.*** Red lacquer coffee table, **Paul M. Jones Inc.*** French 18th-century Louis XV open-arm chair signed "Cresson," **Mathew Schutz Ltd.*** White glazed chintz bed hangings, balloon shades, **Marignan Fabrics.*** Drapery workrooms, **Paul Brown Inc.*** George I chest of drawers, antique side tables and George III Pembroke tables, **Hyde Park Antiques Ltd.,** 818 Broadway, N.Y.C. 10003. Painting by Jean Venitien, **Eric Galleries,** 61 E. 57 St., N.Y.C. 10022. Lamps and all accessories from personal collection of **Richard L. Ridge Interior Design.** ■

PETS

Continued from page 42

In this way, it is difficult to drop the pet.

There are many excellent books that the family with a new pet will want to browse through. They make enjoyable reading and contain helpful information. Involve the children with selecting a name for the new puppy or kitten. In search of the perfect name consult *Please Don't Call Me Fido* by Carolyn Boyce Johnes (Berkley, paperback, $1.95). It's an amusing collection of 1,000 annotated dog names and it has some great suggestions.

Be it dog, cat or lizard, there is a residence easily constructed in *The Pet House Book* by Lura LaBarge (Butterick, paperback, $5.95). Here is an ideal project for children and adults.

For the not-so-rare family that has joined the ranks of the multi-petted, the *Roger Caras Pet Book* (Holt, Reinhart & Winston, $8.95) offers 233 pages of important pet information. It is a must for parents. ■



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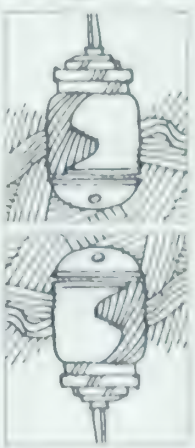
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A READ-OUT

Continued from page 102

deals with actual solar conversion costs. Horticulturists take note: **The Food and Heat Producing Solar Greenhouse** by Rick Fisher and Bill Yanda (John Muir Publications, paperback, $6) tells all you need to know to design and build your own energy-efficient greenhouse. Photographs illustrate the wide variety of approaches garden enthusiasts can take in constructing a haven for their plants.

While Volta Torrey's **Wind Catchers** (Stephen Greene Press, $12.95) provides a fascinating history of windmills and wind power in this country, consult Michael Hackelman's **Wind and Wind-Spinners** and his **The Homebuilt, Wind-Generated Electricity Handbook** (Earthmind/Peace Press, paperbacks, $7.95 each) for nuts-and-bolts data on building your own wind-powered energy system.

An often overlooked source of energy is people power. **Pedal Power in Work, Leisure and Transportation,** edited by James C. McCullagh (Rodale, paperback, $4.95) explores the possibilities of using energy produced by humans from a stationary bicycle to run simple machines (it's good exercise, too). Plans are included for building an "energy cycle."

You should be able to find the answer to any question about wood-as-energy in **The Wood-burners Encyclopedia** by Jay Shelton and Andrew B. Shapiro (Vermont Crossroads Press, paperback, $6.95). Safety, installation, energy efficiency, economics, etc., all discussed in detail.

Producing Your Own Power, edited by Carol Hupping Stone (Rodale, $8.95) is a good introduction to the "alternative" energy sources—wind, wood, water, methane and solar power. **The Mother Earth News Handbook of Homemade Power** (Bantam, paperback, $2.25) presents personal accounts of people who are using these alternatives and explains how, and why, they converted to these forms of energy. It is indeed encouraging to know that it can be done—successfully.

New Low-Cost Sources of Energy for the Home by Peter Clegg (Garden Way, paperback, $6.95) explains—in non-technical language—how the alternative energy systems work and how they can be put to use in the home. Each section contains a catalogue of products now available for producing or saving energy.

A more complete selection of energy-related products is described and evaluated in the **Energy Savers Catalog** by the editors of *Consumer Guide* (Putnam's, $14.95 cloth, $6.95 paperback). The authors also clearly explain the methods of cutting your energy bills—insulating, weatherstripping, conserving water and gas, etc.—and provide directions.

The Cold Weather Book, Learning to Love Winter, a Tree Communications Book (Doubleday/Dolphin, paperback, $7.95) combines practical information on keeping warm, saving energy, surviving a blizzard, etc., with fun ideas, folklore and body-warming recipes.

There are also a number of booklets containing energy-related information that you can send for without leaving the (reduced) warmth of your home.

Contact the Consumer Information Center, Pueblo, Colo. 81009 to obtain any of these booklets produced by the federal government: "Checking Your Utility Bills (#589E, four pages, free); "Energy Saving Through Automatic Thermostat Controls" (#636E, six pages, free); "In the Bank or Up the Chimney" (#064E, 70 pages, $1.70); "Making the Most of Your Energy Dollars" (#065E, 20 pages, 70 cents); "Save Energy, Save Money" (#590E, 41 pages, free); "Solar Energy and Your Home" (#646E, 19 pages, free); "Tips for Energy Savers" (#591E, 31 pages, free).

Advice on all aspects of energy conservation—from weatherstripping and the installation of home insulation, to energy-saving cooking tips and saving energy and fuel dollars while traveling—is offered in Cornell University's manual, "Save Energy—Save Dollars." Copies of the 96-page digest are available for $1.50 from Mailing Room A, Research Park, Cornell University, Ithaca, N.Y. 14853.

Your local electric company distributes a variety of booklets related to the wise consumption of energy, including one entitled "Conservation of Energy is Everybody's Business." All the booklets are free from your electric company.

IBM gave a copy of "Save Your Energy and Your Money" to all its employees in the United States. You can get one, too, by writing the IBM Corp., Armonk, N.Y.

A good wrap-up in a small package is the American Institute of Architects' pamphlet, "Hold Onto Your Heat (and Keep Your Cool)". It's free from the Public Relations Dept., A.I.A., 1735 New York Ave., N.W. Washington, D.C. 20006. ■

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Volume 120, Number 2; February 1978

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COVER

Today's interpretaton of "modern" is exemplified in the Manhattan living room of Mr. and Mrs. Marvin Traub. The softness of quilting on gently rounded banquettes and ottomans combines with a few carefully chosen accessories for an uncluttered look. For more views of the Traub apartment, designed by Richard Knapple, see pages 72-77. Photographs by Norman McGrath.

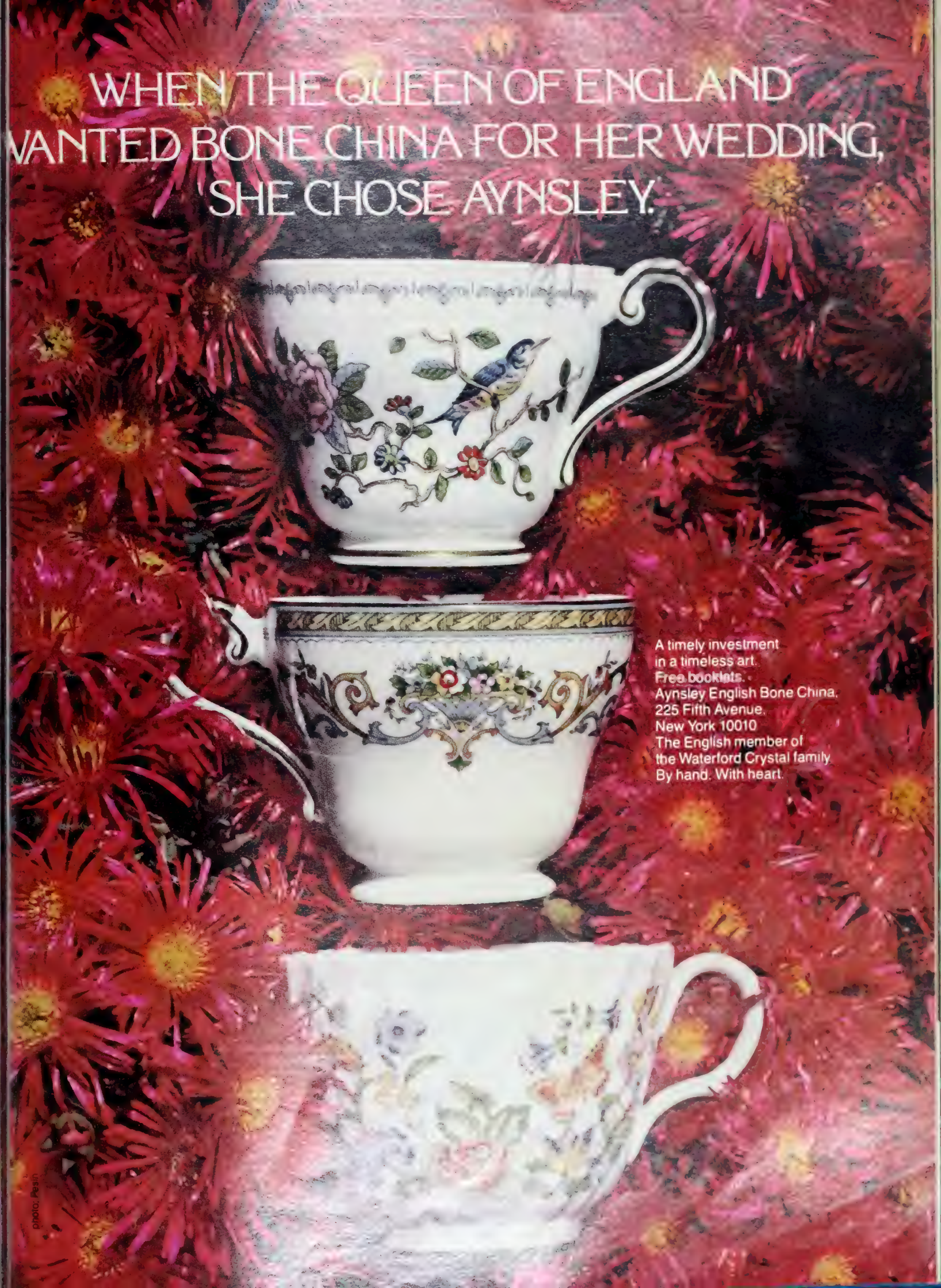
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What Have the Past Few Years Done to Your Looks?

Like so many women today you've changed over these past few years. With kudos from your husband and children you've gone back to school (you'd always wanted to). Or you've taken a job (you're terrific at it, too). Or you may have become involved in local politics (you can actually take the floor now without blushing).

Doing new things has given you a whole new perspective on yourself. In fact, you're simply not the same person that you were, and that's a very exciting feeling. But what about your looks? Perhaps you're having the first real conference with your mirror that you've had in years. Does it seem to be whispering, "Look at those little wrinkle lines...do you really think other people don't see them?" Or, "Tennis and golf are great for your figure but your skin is beginning to look dry and a little weather-beaten. Don't you mind?" And guess what? You do mind...you mind quite a bit. Because once you became more aware of the world out there it made you feel younger. No wonder you say to yourself, "Why shouldn't I look younger, too?"



Bravo. Why shouldn't you indeed. So before another day goes by, discover for yourself the secret shared by fortunate women from Stockholm to Sydney to San Francisco and beyond ...the secret of a mysterious beauty fluid that can help you look younger as it minimizes dryness.

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BEAUTY SECRET

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Barrows, *Phoenix, Tucson*
Levy's, *Tucson*

CALIFORNIA
Barker Bros., *Los Angeles, Bakersfield, Crenshaw, Glendale, Huntington Beach, Panorama City, Pasadena, Riverside, Robertson Plaza, Santa Ana, Santa Monica, South Bay, Ventura, West Covina, Whittier*
J. H. Biggar Furniture Co., *Pasadena, Pomona, Santa Ana*
Breuner's, *Campbell, Daly City, Fresno, Oakland, Pleasant Hills, Richmond, Sacramento, Wayside North, Wayside South, San Carlos, Stockton, Vallejo: Phoenix, Scottsdale, Ariz.*
Bullock's, *Los Angeles, Costa Mesa, Del Amo, La Habra, Lakewood, Northridge, Pasadena, Santa Ana, San Fernando, Westwood*
Frank Brothers, *Long Beach*
V. J. Lloyd's, *San Diego*
Macy's, *San Francisco, Bay Fair, Concord, Hillsdale, Monterey, Stockton, Serramonte, Stanford, Valley Fair, Sacramento*
The Rapport Company, Inc., *Los Angeles*

COLORADO
Howard Lorton Galleries, *Denver*
May D&F, *Denver, Aurora Mall Bear Valley, Colorado Springs, North Valley, Southglenn, University Hills, Westland*

CONNECTICUT
G. Fox & Co., *Hartford, Enfield, Meriden, Waterbury*
Freedman's of Southport, *Southport*
Wayside Furniture, *Milford*

DISTRICT OF COLUMBIA
Woodward & Lothrop, *Washington, Annapolis, Chevy Chase, Prince George's, Wheaton Plaza, Md., Landmark, Seven Corners, Tyson's Corner, Va.*

FLORIDA
Blocker Furniture Showroom, *Ocala*
Burdine's, *Miami, Dadeland 163rd St., Ft. Lauderdale, Orlando, Pompano, West Palm Beach*
The Furniture Plaza *Boca Raton, Vero Beach*
Wellington Hall, Ltd., *St. Petersburg*

GEORGIA
Rich's, *Atlanta, Cumberland Mall, Lenox Square, North Dekalb Mall, Perimeter Mall, Southlake Mall; Birmingham, Alabama*
Richard's Furniture Co., *Augusta*

ILLINOIS
Cohen Furniture Company, Inc., *Peoria, Bloomington, Pekin*
John M. Smyth, *Chicago, Beverly, Evanston, Ford City, Oak Brook, Old Orchard, Park Forest, River Oaks*

INDIANA
Kittle's Furniture, *Indianapolis, Lafayette, Castleton*

IOWA
Killian's, *Cedar Rapids*
Younkers, *Des Moines, Lindale Plaza, Merle Hay Plaza*

KENTUCKY
Bensinger's, *Louisville, Dixie, St. Matthew's, Madison, Indiana*

LOUISIANA
D. H. Holmes, *New Orleans, Lakeside, Oakwood, Baton Rouge*

MASSACHUSETTS
Jordan Marsh, *Boston, Braintree, Burlington, Framingham, Maiden, Peabody, Worcester, Portland, Maine, Bedford, New Hampshire, Warwick, R.I.*
Paine's, *Boston, Natick, Peabody, Springfield, Hartford, Conn.*

MICHIGAN
J. L. Hudson, Co., *Detroit, Eastland, Northland, Westland, Pontiac, Oakland*
Klingman's, *Grand Rapids*

MINNESOTA
Dayton's, *Minneapolis, Rochester, St. Cloud, St. Paul; Fargo, North Dakota*
Gabbert's, *Minneapolis, Dallas, Texas*

MISSOURI
Craig Furniture Company, *St. Louis*
Edward Keith Interiors, *Kansas City, Springfield*
Rust & Martin, *Cape Giradeau, Columbia*
Stix, Baer & Fuller, *St. Louis*

NEVADA
Breuner's, *Reno*

NEW JERSEY
Huffman-Koos, *Rahway East Brunswick, Eatontown, Freehold, Hackensack, Livingston, Nanuet, Parsippany, Pompton, Somerville, Springfield, Totowa*

NEW MEXICO
American Furniture Co., *Albuquerque, American Square*

NEW YORK
Abraham & Straus, *Brooklyn, Babylon, Hempstead, Huntington, Smith Haven, L.I., Paramus, Woodbridge, N.J.*
Adam, Meldrum & Anderson, *Buffalo, Eastern Hills Mall, Lockport Mall, Sheridan Plaza, Thruway Mall, University Plaza*
Fleischman's, *Syracuse*
Fleishman's Fine Furniture, *Poughkeepsie Georgetown Manor, Farmingdale, L.I., Lake Grove, L.I., West Hempstead, L.I.*
J. H. Harvey, *White Plains, Peekskill, Stamford, Conn.*
Macy's, *New York City, Bay Shore, Colonie, Flatbush, Huntington, Jamaica, New Rochelle, Parkchester, Queens, Roosevelt Field, Smith Haven, White Plains, New Haven, Conn.*
McCurdy's, *Rochester, Long Ridge*
W&J Sloane, *New York City, Garden City, Manhasset, L.I., White Plains, N.Y., Stamford, Conn., Atlanta, Georgia, Paramus, Red Bank, Short Hills, N.J., Jenkinstown, Penna., Houston, Texas*
Wellman Brothers, *Jamestown*

NORTH CAROLINA
Colony Furniture Shops, *Charlotte*
The Country Shop, *Hickory*
Sosnik's Furniture Inc., *Winston-Salem*
Wayside Furniture House, *Raleigh*

NORTH DAKOTA
Larson's, *Grand Forks*
Voeller's Furniture City, *Minot*

OHIO
Closson's, *Cincinnati*
Glick's Furniture Co. *Columbus, Great Weste Northern Lights, Showca East, Showcase West, T Country, Chillicothe, Ne*
The Homestead House, *Youngstown*
Higbee's, *Cleveland, W Parma, Severance, Midw Great Lakes Mall, Belde Village*
H. S. Pogue Co., *Cincin Kenwood Plaza, Tri-Cou Shopping Center*
Rike's, *Dayton*
Strouss, *Youngstown Austintown Plaza, Eastw Mall, Southern Park Mal Sharon, Pa.*
Thurin's, *Canton*

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Meier & Frank, *Portland, Center, Salem, Eugene-S field, Washington Square*
Rubenstein's, *Eugene, S Albany, Corvallis*

PENNSYLVANIA
Joseph Horne Co., *Pitts Whitehall, Natrona, East Northway, Greengate, So Hills, Monroeville*
Jonn's Contemporary, *Montgomeryville*
Jonn's East, *Montgomer*
Schoen's, *Allentown*
TheTrading Post Furnitu Store, *Penns Park*
John Wanamaker, *Phila Northeast Philadelphia, Harrisburg, Jenkintown, of Prussia, Oxford Valley Reading, Springfield, Wy wood, Wilmington, Del., Deptford, Moorestown, N Westchester, N.Y.*
Willson's, *Sharon*

TENNESSEE
Bradford Furniture, *Nas*
Bradford Showroom, *Me*
Fowler Brothers, *Chattar Fowler Brainerd, Northga*
Miller's, *Knoxville, West*

TEXAS
Anderson's Furniture St *Dallas, Ft. Worth*
Gabbert's, *Dallas*
Joske's, *Houston*
Joske's, *San Antonio, North Star*
Sanger-Harris, *Dallas, Fort Worth*
Stower's, *Houston, San Antonio, North Star*
Suniland, *Charter Oaks, Houston*

UTAH
Z.C.M.I., *Salt Lake City, Cottonwood, Ogden*

VIRGINIA
Miller & Rhoads. *Richm*
Willis Wayside, *Virginia*

WASHINGTON
Doces, *Seattle, Edmonds Burien*
The Bon Marche, *Seattle, Bellingham, Co Everett, Longview Spokane, Tacoma M Walla-Walla, Yakima, Nor*

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INSIGHT



JOHN H INGERSOLL

PROFILE

A fresh look at home decorating by a self-taught designer

By ELIZABETH V. WARREN

Mary Gilliat feels quite competent teaching amateurs about decorating. After all, she has taught herself enough in the past 24 years to attain the position of Design and Furnishing Coordinator for Liberty's of London, run her own design firm in England and, in her spare time, write seven books on interior design.

Decorating, a Realistic Guide (Pantheon, $25), Mary's newest book, begins at the first stages of "planning," carries through to "color," "lighting," "floors," right down to "detail." Its aim is to give the decorating amateur a feeling of competence about the process of, as the English say, "doing up a house." From the book, and from talks with its lively and engaging author, we were able to extract some of Mary Gilliat's refreshing decorating philosophy.

"People do not realize that decorating a home is just about the most creative and revealing enterprise they could embark on," writes Mary, and she emphasizes this by stating that "people should do their own homes if they can." What, then, is the role of the interior designer? "To help those people who have the desire but not the time or the self-confidence to do it alone." And, in fact, Mary is happiest when her clients have their own ideas and count on her to convert those ideas into reality. "It's always a disaster when a client tells me to do it all myself. No matter what I do, they soon find out there's quite a bit they don't like!" Yet, knowing what you don't like can be a good starting point, she mentions, since you can eliminate many choices immediately.

Lack of funds should not inhibit spirit to decorate, according (*Continued on page 14*)

How to buy lumber with the poise of a professional

By FRANKLYNN PETERSON □ Almost growling his words, the counter man at the lumber yard said, "When you know what you want, come back and see me." The Wisconsin mother of three winced; then grew not a little angry. She had been dealt a chauvinistic blow by a member of that historically male enclave—the lumber yard. Fortunately, such patronizing approaches are fading into history. Most yards today train salespeople to help customers, not upset them.

Still, knowing the nomenclature of lumber before buying puts you in control. I'm not going to talk about every wood known to humankind, because you're not likely to find a dealer that carries more than a couple grades of most kinds anyway. What I will talk about is how that beautiful tree becomes pieces of beautiful wood for you to turn into some beautiful furniture.

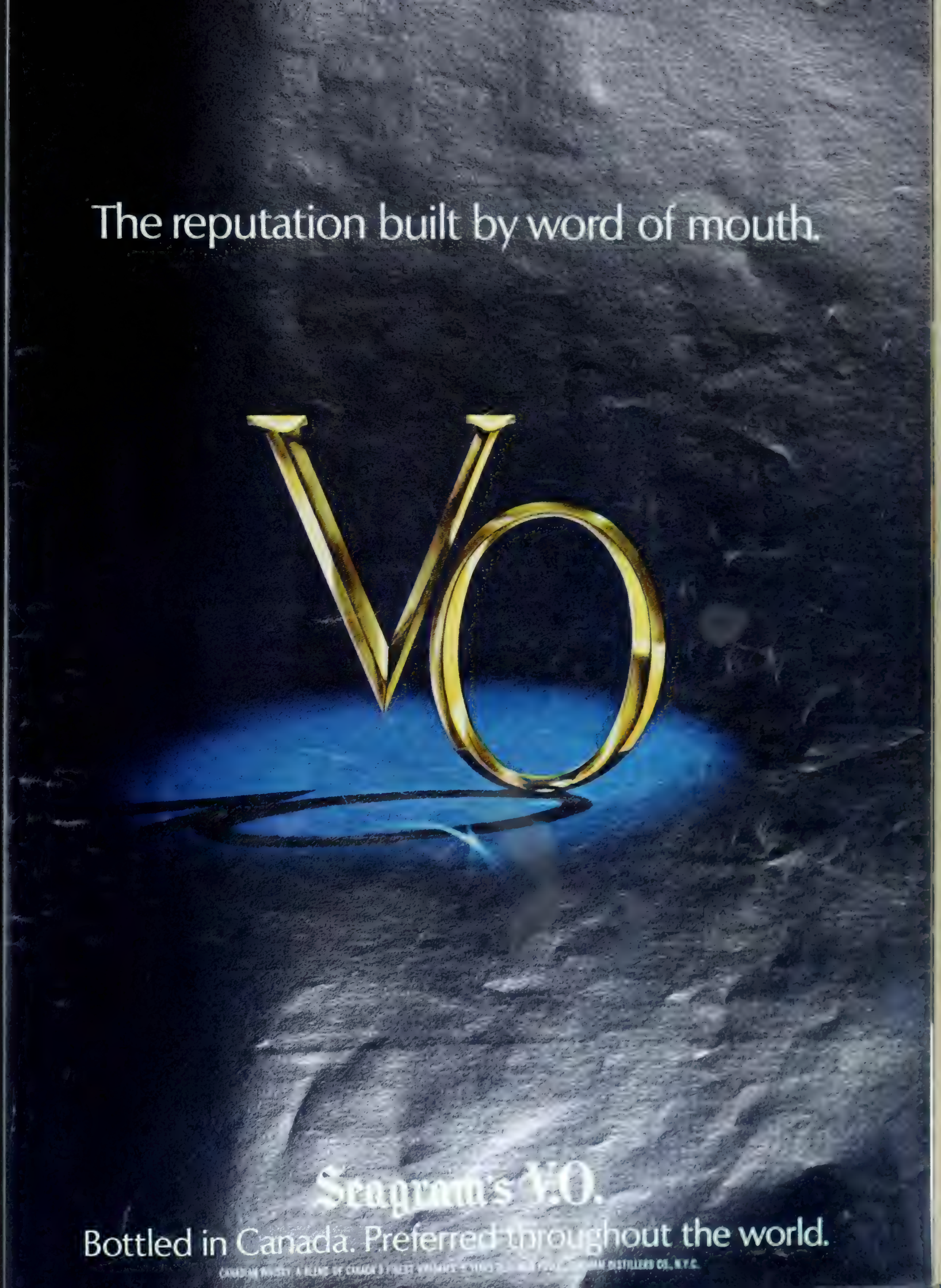
1. Lumber's Numbers. If the tree is sliced into one-inch and two-inch pieces, they are called lumber or boards. It's one of the cheapest forms of wood, though not always the strongest. Since pine trees are seldom very wide, it's difficult to buy pine boards wider than 12 inches. The two, four, six- and eight-inch sizes are most common, and therefore least costly. You'll (*Continued on page 14*)

No, not back to the cave... but underground housing, smartly designed, is making inroads as an energy saver

ROSS CHAPPLE



Architect Don Metz, owner/designer of this underground house, is not a New England eccentric. No one laughs when he tells them why he wrapped all but the southern exposure of his house in rich New Hampshire soil. Such diversions from the architectural norm are closing in on the norm. "The earth," says Metz, "is a superb insulator in summer, and in winter, a moderator." The below-frostline temperature of New Hampshire soil is 52° F. the year round. Though the house is about $4 a square foot more than a similar house above ground, there are more payoffs than insulating values. "For one thing," says Metz, "my insurance rates are much lower. For another, yearly maintenance on the exterior is practically zero. And the acoustics in the house are terrific." Reinforced concrete forms the shell of the house, which features an eight-inch open heating plenum beneath the floor. Source of heat is a combination oil/wood furnace. Over the roof is three inches of urethane insulation, plus two inches around earth-covered walls. Concrete wings and overhangs on the exposed side help divert summer sun, and break up cold winter winds.


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Most important, the self-ventilating Jenn-Air Grill-Range gives you more to taste with five Cooktop Convertible units that let you grill, spit-roast, griddle, deep-fry, and shish kebab all on top of the range.

Hearty char-flavors, sizzling from the grill.

The thick sirloins and heavy chops of this world are at their finest encased in a crunchy brown crust with a smoky, char-flavor that is the absolutely perfect seasoning for the lush meat and hot runny juices inside.

The grill seasons a host of other meats, too—spicy sausages splitting with juice, pink-and-black charred shrimp in the shell, succulent barbecued chicken, thick, smoke-flavored hamburgers, all cooked in a stream of power-driven air by the Jenn-Air Grill-Range, the range that breathes.



Smoky-sweet flavors with whole meals on a skewer.

It is said that shish-kebabbing got its start back when men who wore swords skewered meats and held them over their picket fires.

You load skewers with tender bites of beef or lamb or sausage, plump shrimp, fat mushrooms, even chunks of fresh, luscious fruit. As the skewers turn, slather these foods with herb butters, pepper sauces, fruit juices, honey and oil, or any of 100 other seasonings. You'll get drips, and smoke will puff up, but it will be whisked direct to outdoors by Jenn-Air's rangetop ventilation.

And as the smoke currents bathe the kebab morsels, you get something more to taste—a delightful smoky-sweet flavor no spice or seasoning can duplicate.



Griddle-crisped flavors, cooked short-order quick.

Crusty brown ham slices, rolled omelets, toasted sandwiches are just the most common ways you'll



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use your Jenn-Air quick-cooking griddle that puts a thin, delicious crisping of flavor on everything it cooks.

You'll use it as a giant chafing dish for flavorful Steak Diane. You'll use it for Japanese tabletop cookery—for sukiyakis and crispy stir-fried vegetables. You can even use it for an elegant dessert of bananas browned in butter, drenched with orange syrup, and flamed with Cognac right on the griddle.

Griddle-quick cooking—it's another way you get lots more to taste, more to enjoy from your Jenn-Air Grill-Range.

Savory meat flavors from the open-air spit.

True roasting began in the open air, over a clear bright fire. Cooked this way, meats take on a special savor prized by generations of gourmets. And Jenn-Air duplicates true open-spit roasting, in the convenience of your kitchen.

Fiery heat strokes the meat as it revolves on the spit, but not quite enough to char it. Basting fat or sauce rolls over the meat, keeping the surface tender and moist. The steam that ordinarily forms around cooking meat is carried away on Jenn-Air's self-ventilating breeze.

As a result, chicken tastes chicken-ier, beef tastes beefier, and all meats come to your table with a rich, savory, succulent flavor that clings like syrup to your lips. It's the flavor of true open-spit roasting, something more for you to taste and enjoy.



Crusty brown flavor from the convection oven.

The Jenn-Air convected Power Oven is actually two ovens in one. First it's a conventional electric oven and broiler. But then, just by flicking a switch, it becomes a professional-type convection oven that lets you roast meats in a stream of power-driven air—quicker, at lower temperatures!

As in open-spit roasting, there's no steam to give meat a "boiled" taste. A rich, caramel brown crust quickly forms on the surface to trap juices within. Beef roasts cook fast and pink all the way through. Turkeys get golden brown and plump to bursting with flavor.

The Power Oven cooks cleaner, too, because smoke and steam are exhausted direct to outdoors. And it has *two* oven-cleaning modes. It cleans itself continuously during use. If deposits accumulate during heavy use, you just switch over to "accelerated cleaning" and the job is done in a fraction of the time.



In the oven or on the cooktop, Jenn-Air's power-driven air brings you more ways to cook more foods to taste, more flavors to enjoy. For the Jenn-Air dealer nearest you, see the Yellow Pages, call toll-free 800-428-1826, or write Jenn-Air Corporation, 3035 Shadeland Ave., Indianapolis, Indiana 46226. Also available in Canada.

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INSIGHT

to Mary Gilliat, for "not having much money to play around with helps the creative process." And the goal she feels one should strive for—a house that is decorated "memorably and idiosyncratically, with style, warmth and humor"—does not need money, she says, or not much, to be achieved.

Mary stresses that you must be happy with how your home looks. Don't be put off by someone else's opinions, including your decorator's. "Anything goes today as long as it suits you and you like it," she adds.

You should, in fact, try to make your home more personal, more individual. Now that the same furnishings and accessories are available almost everywhere (it is, indeed, difficult to tell the American from the European rooms in the book), Mary believes that it is more important than ever to set your own style. She sees this "anything goes" attitude, this eclecticism "in the best sense of the word," as a major decorating trend of the '70s and it is reflected in her book as well as in her own homes.

Mary started her career as a journalist, winner of the *Vogue* "Prix de Paris" talent contest in 1954. But instead of winning a job on *Vogue* as she had hoped, Mary was assigned to the British edition of *House and Garden*, where her interest in interior design grew. Later, she moved to the London *Times* and finally to the *Sunday Telegraph* as Home Editor. Her first professional chance to use what she learned from years of writing about interior design came in the early 1960s, when a real estate developer asked her to decorate his model apartments. Today, along with other commitments, Mary has retainers from various housing developers to decorate all their models.

Today, it is more important than ever to set your own style

In London, Mary, her neurologist husband, Roger, and their three children (aged 13, 12 and 10) live in a townhouse built in 1850. Mary decorated the house's many small rooms in warm, dark, rich colors and gathered a mix of furnishings, including 17th-century, Victorian and modern pieces. Their country farmhouse in Suffolk, Mary's home county, dates from 1580 and is done in earthy colors —greens, mustard, orange, brown—to go with the old brick tones of the house. The colors are historically correct. Mary notes that it is a common misconception to think all walls were painted white in the past.

Any extra time not spent writing Mary uses for cooking and she would build her dream house around the "ideal" kitchen—a huge room with roaring fireplace, lounge chairs, storage space and a long, old table where she would eat, work and do all her entertaining. Useful kitchen items (pots and pans, dishwasher, stove, etc.) in this dream are relegated to a separate room. Each bedroom, of course, would have its own bath. Give Mary Gilliat a house like this and she promises she "would always be in a good temper!"

What's in the future? "Improvisation—making something out of something else or making the best out of what's available." This is both the topic of one of Mary's next books (she's also working on a book about lighting) and what she sees as an important new design direction. She mentions that people today tend to buy one or two good pieces, then fill up with what she terms "elastic things"—KD ("nomadic") and modular furniture that can be moved easily and rearranged after every move. She adds that people often forget what can be done cosmetically and with "visual cheating" rather than with expensive structural changes. Finally, Mary talks about improvisation in ilfestyles: expanding or contracting our homes and our lives for children and, increasingly, parents.

Mary Gilliat has designed embassies, homes for royalty and the Queen's Silver Jubilee Rooms for Liberty's. But her decorating advice is practical, realistic and down-to-earth—as fit for a one-room apartment as for a royal palace.

HOW TO BUY LUMBER

Continued from page 10

almost never find odd-numbered sizes of pine, such as five or seven inches. Hardwoods—oak, ash, walnut, maple and mahogany are cut more carefully and they're more expensive. So you do find odd-numbered widths, such as five, seven and nine inches. And since hardwood trees are wider than pine, you'll often be able to buy boards wider than 12 inches.

Most boards, pine or hardwood, used for common applications are nominally one inch thick. For heftier jobs, you can buy boards which are two inches thick and even four or more.

There is even a standard to the lengths of boards. The eight-, 10-, and 12-foot lengths are most common. Some lumber yards handle six-foot lengths as well as 14 or 16 footers.

There's a catch to all these easy measurements. however. What lumber dealers call a one-inch board isn't really one inch thick at all. It's about ¾ inch thick. Likewise. what we call a "four inch wide board" is really closer to 3¾ inches wide.

All of the cardinal number measurements are based on dimensions at the sawmill where the noble tree is sliced into long pieces. The saw which does the slicing is fast but rough. So after the sawmill, rough boards go through a planer or sander which trims away the roughness. But it also eliminates about ¼ inch of wood in every direction.

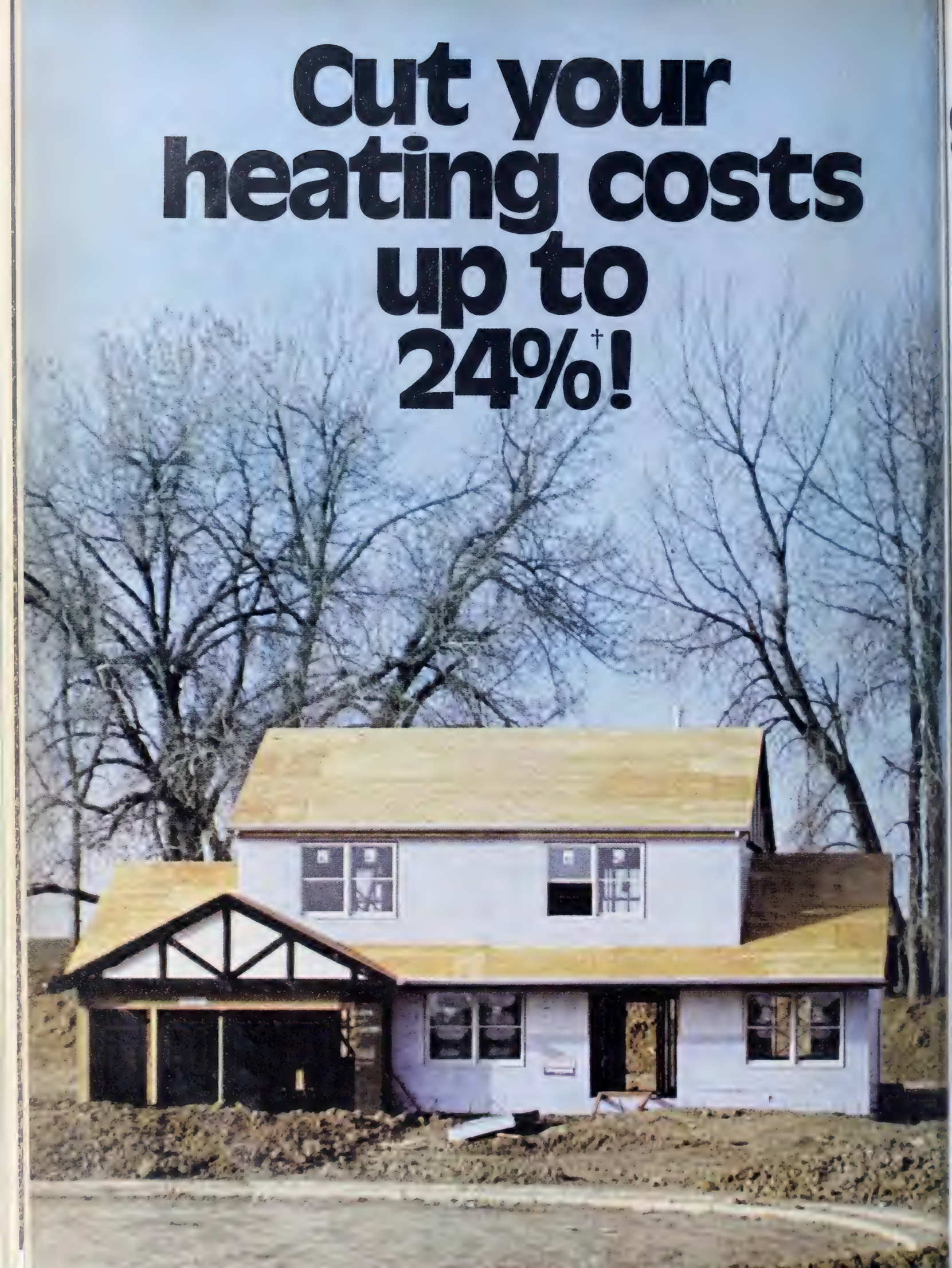
When you order, first call out the thickness, then the width. Boards two inches thick and four inches wide are usually called "two by fours." A one inch board six inches wide would be known to lumber dealers as a "one by six."

You'll win few friends at lumber yards or do-it-yourself centers by asking for boards of a dozen different lengths and widths. You can buy a can of this and a box of that at supermarkets because you pick out the merchandise yourself. But at lumber yards, where someone does the picking for you, try to buy the most pieces of the fewest different items.

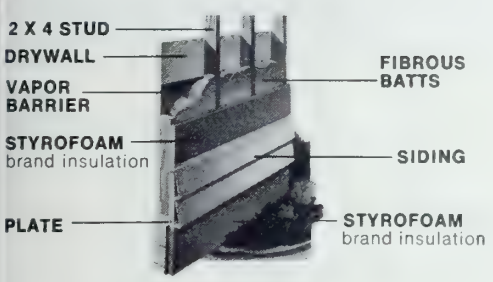
2. Pine Boards. When most people hear you talk about (*Continued on page 18*)


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INSIGHT

lumber, they assume you mean pine boards. That's fine, but there are different grades of pine boards. You'll find perhaps two of them at most lumber dealers.

Common pine boards are the cheapest. They're fine for most shelves you plan to build. You can even use common grade boards for projects you intend to paint.

If you plan to end up with a natural wood finish on a pine desk, table or other project, you should try to buy what's called *number one* (written "#1") or *clear* grade. This product shouldn't have any loose knots or other defects often found in common grade. Therefore, clear pine should be stronger and look better than common. Also, the grain on clear pine is finer and, often, more regular.

Ironically, so much of early Colonial furniture was made from common pine

To capture the feeling of Colonial furniture, ask for common pine

that if you want to capture that feeling, you should specify common pine.

Common or clear, beware of *green lumber.* Like green apples, green lumber can make you sick. It's hard to saw; it doesn't sand well; paint, stain and finishes don't stick well to it, and as it dries, it shrinks and may pull away from other boards in a well-constructed piece of furniture.

Green lumber has not been dried out properly. You can spot green lumber by grabbing it: the wood actually feels damp. And sawdust clings tenaciously to green lumber—you can't blow it off.

3. Hardwood. Not all boards are pine, which is a relatively soft wood. Some large lumber yards or specialty outlets stock hardwoods, too. Most common among these are walnut, oak, maple, mahogany and birch.

Birch wood just barely makes it as a *hard* wood. But many people enjoy its soft, subtle grain even though it lacks the deep tones and hard surfaces common to most other hardwoods.

Some yards stock *ash.* And if you simply walk in and say, "Give me some hardwood, please," the yard hand could give you ash and get away with it. Ash is plenty hard but it's not often considered a very pretty wood. Ash is reserved for use where strength is important but beauty isn't, such as on the concealed frames inside upholstered furniture.

Hardwood is more expensive than pine. And because hardwood is hard, it's tougher to saw and requires more time to sand. Nails will bend if you try to pound them through or into hardwood in the usual lackadaisical way. Hardwood also weighs more than comparable sizes of softwood or plywood. It comes in several different quality grades just as pine does.

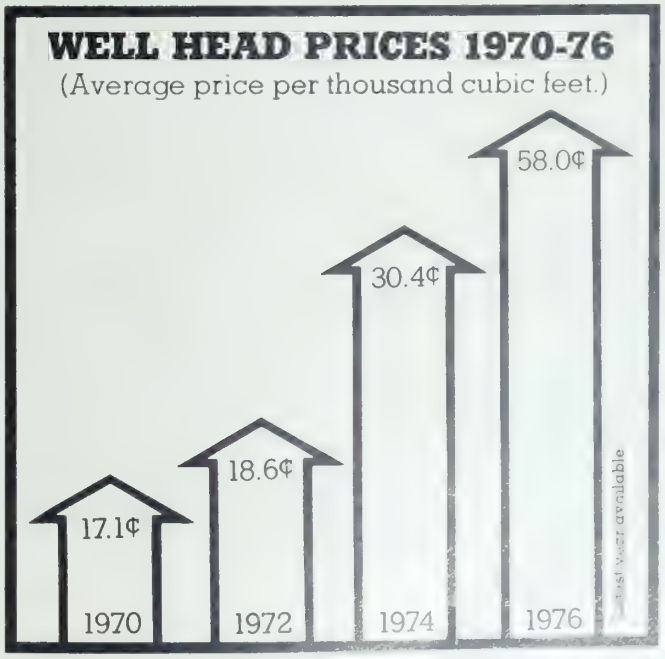
4. Spindles, Carvings, Moldings. Maybe you've been amazed at some of the elaborate carvings worked into the furniture you see in store windows. More than likely nobody took the time to turn the woodworking out by hand. Some of the same factories full of machines (*Continued*)

Why your gas bill has gone up:

It costs much more to get natural gas now.

There are three basic operating units in the gas industry: 1. The producers who explore and drill for gas. 2. The pipeline companies that transport gas. 3. Gas companies that distribute the gas to customers like you.

All three have been hit by sharp cost increases during the 1970's. Take producers. For every inch deeper they have to drill to find gas, the costs go up. For every yard farther off-shore, the costs increase. And for drilling under Arctic ice, the expense is tremendous.



This chart shows you what has happened to the price producers have to charge at the wellhead. Of course, pipeline transporting costs have gone up, too.

All these increases have to be added to the cost of the gas that is bought by your company. Most gas companies pay [illegible] to three times what they paid in 1970.

And that's for gas alone. All other costs have also gone up. This chart shows where each dollar of gas company revenue goes.



These costs are necessary to keep the gas coming.

There's no way your gas company can bring you today's gas at the old prices. The increase is partly caused by inflation. But it's mainly because gas is harder and more expensive to get now.

All these costs must be met if America is to have enough energy. Getting more gas is vital, because no other energy is available in large enough quantities to do all the jobs [illegible]

Remember to conserve. Wasted gas costs you money.

You'll save heat and save gas if you [illegible] storm windows, make your whole house as weatherproof as you can.

With all energies facing increased costs, gas will continue to be [illegible] your total energy value.

AGA American Gas Association

INSIGHT

which spin wood into spindles offer the spindles in hardware and department stores to you, too.

Spindles are long, skinny wood turnings used in chairs, bookcases, coffee tables and similar wooden furniture. The few companies which sell them retail have tacked all sorts of elaborate sounding names onto them. You may be surprised when you first price individual spindles. For a small bit of wood, the price tag seems big. But consider how few of them the furniture projects require and how many dollars it would take to buy a comparable piece of furniture. In that light, they might seem more reasonably priced to you.

Carvings are mass produced, too, but their price is admittedly dear. They're flat, ornate, thin but three-dimensional devices which add richness to fronts and sides of otherwise simple furniture.

This article was adapted from The Build-It-Yourself Furniture Catalog *by Franklynn Peterson (Prentice-Hall, $9.95).*

ADDRESSBOOK

Although once considered 'the poor man's silver," Early American pewter is now highly prized by collectors. Since pewter was plain, utilitarian and was not cherished, little of it was handed down. Here are a number of dealers in antique American and European pewter (some of whom have expert repair services) and others who specialize in reproductions. —SYLVIA SUNDERLIN

Antiques, Inc., 2215 W. Shawnee, Muskogee, Okla. 74401—has stock of varied, fine British antique pewter, including: two oval dishes by Leeds, c. 1840, English, $600 each; Scotch offertory bowl, c. 1780, $1,775; half-pint Irish haystack (jug) by Joseph Austin and son, c. 1840, $585; mug by James Yates, London, c. 1840, $250; Write for further information.

Arpad Antiques, Inc., 3220 O St., N.W., Washington, D.C. 20007—has choice Continental, British and American pewter, such as: some plates for $60; cider flagon, Normandy, early 18th century, heart-shaped lid, acorn finial, $300; four matching candlesticks, nine inches high with "push-ups" to lengthen column, late 18th century, $550. The store has an expert restoration service and will send an estimate upon receipt of damaged piece. The firm specializes in appraisals.

The Arum Silver Co., P.O. Box 805, Meriden, Conn. 06450—experienced craftsmen repair old pewter, remove scratches, dents and corrosion, clean and hand buff to bright or satin finish. Send article for free estimate.

Michael J. Dotzel, 402 E. 63rd St., New York City 10021—expert metal craftsmen clean and repair all kinds of pewter. Antique pieces are carefully mended, restored and polished to traditional satin finish. Send piece with self-addressed envelope for estimate.

Katherine Ebert, P.O. Box 234, Wellesley Hills, Mass. 02181—is the author of *Collecting American Pewter* and has extensive stock in antique pewter (mostly American), such as: porringer, unmarked American, heart and crescent handle, c. 1820, $220; whale oil lamp, unmarked American, c. 1840, very fine condition, $175; baptismal basin, Connecticut, c. 1820, mark in mint condition, pewter very good, $925; castor set, including five bottles with various tops, Massachusetts, c. 1850, $215; Send for catalogue, $2.

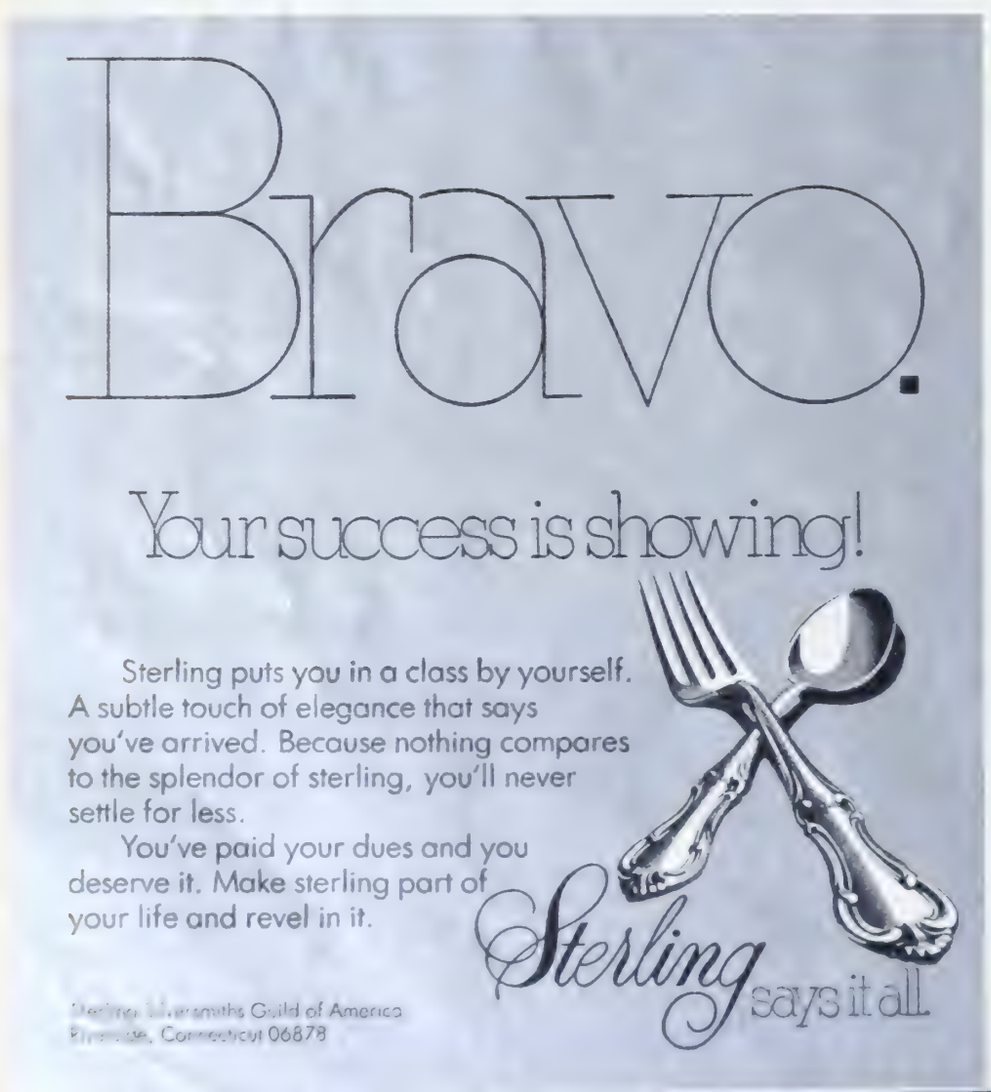


Early American pewter is a rare find today. This early 19th-century teapot with black wood handle is available at Arpad Antiques, Inc. in Washington, D.C., for approximately $185.

The Pewter Shop, Peddler's Village, Lahaska, Pa., 18931—offers variety of handcrafted reproductions in pewter, such as: oil lamps with tall, slender chimneys, $25, $35, $50; Colonial candlesticks, about four inches high, $18 a pair; inkstand with quill, $35; Send stamped, self-addressed envelope for free catalogue.

Piston's, 1055 Second Ave., New York City 10022—deals in unusual items in metal, including many antique pewter pieces, such as: pair of rare American chalices by Parkes Boyd and an American charger, 16½ inches in diameter by I. Danforth. Continental pewter collection includes: 18th-century salt-box with scrolled back; lavabo with original wooden back. The firm also has 17th-century English chargers and English sets of measures.

Thomas D. & Constance R. Williams, Box 1028, Litchfield, Conn. 06759—have one of the largest antique pewter collections in the country, including more than 400 pieces of American pewter (which is rarer than English or Continental and commands higher prices). Their American collection includes: plates from $275; 18th-century tankards from $3,500; 19th-century coffeepots, teapots, sugar bowls, $225 to $600; porringers from $250. They also have 18th-century English and Continental plates from $50 to $100, and tankards from $500 to $1,200.



NOTEWORTHY

Celebrate Rembrandt's birthday this year. The* Birthday Book. *newest publication of the Metropolitan Museum of Art, is a permanent calendar for recording the natal days of friends and relatives alongside those of people celebrated in the art (*Continued on page 25*)



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Today, such patient, costly hand craftsmanship is all too rare. But at Heritage we know that to create furniture of enduring beauty, value and pleasure—there is still no other way.





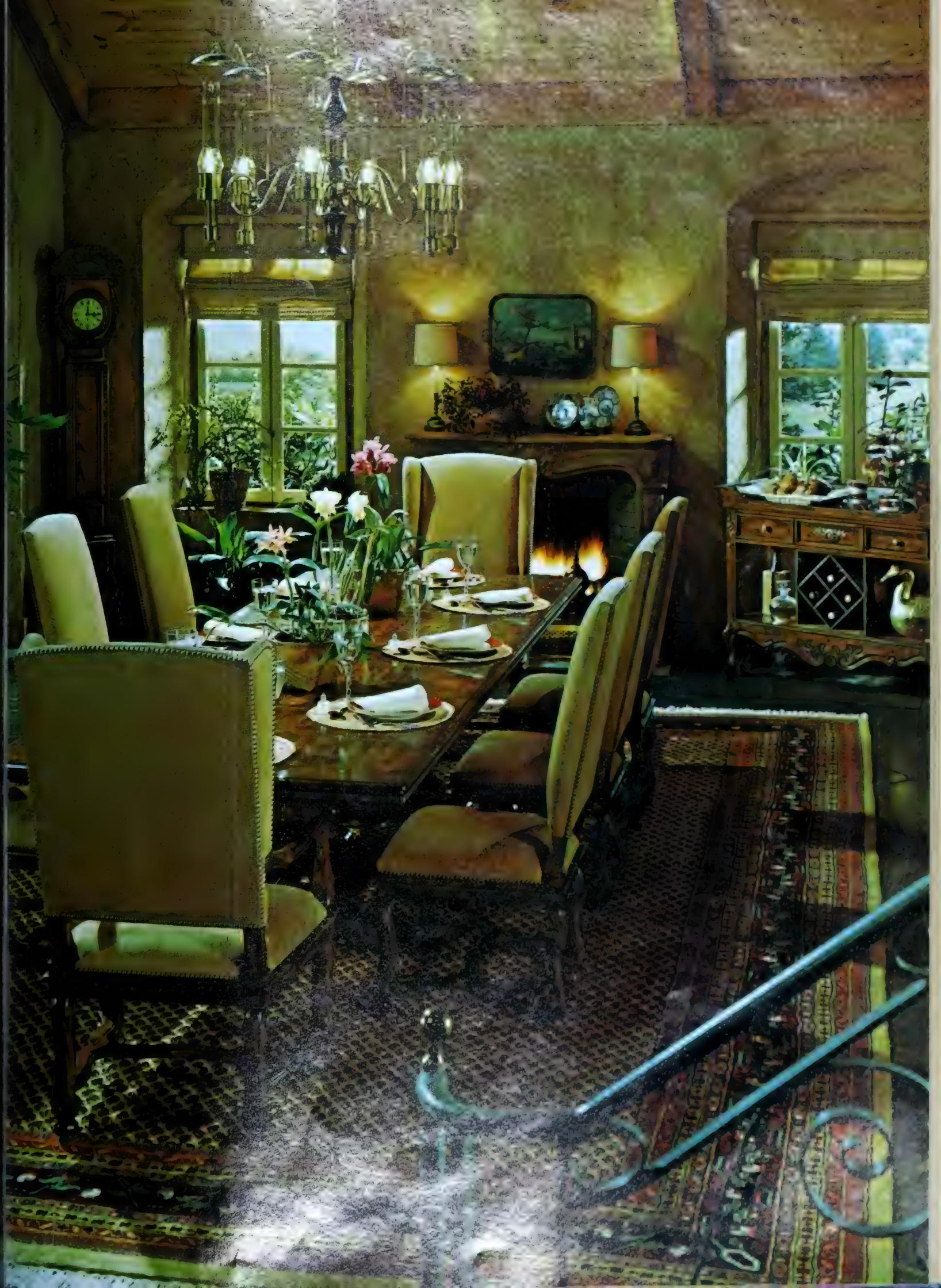




Front Page: Heritage Upholstery and Brittany™ Collection

Inside Page: From the Brittany™ Collection of Dining Room, Bedroom and Occasional Furniture

Back Page: From the Grand Tour III™ Collection of Dining Room





Heritage: for the way you live today.

In the belief that furnishing your own home should be an inspiring, exciting adventure, Drexel Heritage has created the book *Lifestyles*. 196 pages of fresh, colorful, practical ideas to help you create a home environment that will reflect and enrich the way you live today. Available now from participating Drexel Heritage dealers.



For your nearest dealer, call toll free 800-243-6000 (In Conn. 1-800-882-6500)

© Drexel Heritage Furnishings Inc. '87

INSIGHT

world (those days are marked for you). There are 74 color illustrations (dated so you can know how old the artist was when he created the work) and an index for immediately locating an artist's birthday. The *Birthday Book* sells for $5.95 at the museum, or order by mail from the Metropolitan Museum of Art, 255 Gracie Station, New York City 10028 (add $1.25 postage for each address you want the book sent to).

If you like the look of natural flooring but want the softness and warmth of carpet underfoot, now you can have both. World Carpets' "Living Carpet" collection comes in patterns that resemble flagstone, brick, marble and even cloud formations. Use the rugged 100 percent nylon carpeting for a trompe l'oeil look in any room on any surface—floors, walls, dividers or ceilings.



FELICIANO

Agustin Blazquez is a modern artist who specializes in ancient Egyptian art. His life-size, three-dimensional sculpture/paintings (above) *were inspired by sarcophagi lids of the Pharraonic era. For more information, write Blazquez at 2107 Greenery Lane #101, Silver Spring, Md. 20906. See more Egyptian-inspired rooms and products starting on page 104.*

Choosing hardware is a difficult task, but Stanley has simplified the process in one of the most complicated areas—drapery equipment. The company's set of five brochures answers basic questions, such as: "How do you measure a window for a rod installation?" and more advanced ones: "What is the proper ring or ring clip to use with various café rods." All five booklets are yours for 25 cents. Write: Stanley Drapery Hardware, Department PID, Judd Square, Wallingford, Conn. 06492.
—ELIZABETH V. WARREN

CRAFTSCRAFTS

Collecting miniatures has become the third largest hobby in the country (only stamp and coin collecting surpass it). And as miniatures collectors have grown more selective, better craftsmen have entered the field. Some have been interested in the art all their lives. But many others have strayed into this avocation by accident and discovered they had a strong talent for miniaturization.

Don Buttfield, for example, was a construction worker. (*Continued on page*



More people replace their old dishwashers with KitchenAid than with any other brand.

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Until you've owned one.

And KitchenAid owners just about swear by them.

They say things like, "I can load it any way I like and everything comes out clean."

"I don't have to hand wash anything, even dirty pans come clean."

"They've never needed repair."

"It cleans so quietly

uses less hot water, saves on electricity. It's so dependable

"It's really built well. It's lasted so long.

"Best appliance we've ever owned."

They're all very good reasons why, over the years, more people have replaced their old dishwashers with KitchenAid than with any other kind.

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John Klassen & Company
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Tucson, AZ 85719, (602) 623-5891

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LaJolla, CA 92037, (714) 454-9133
St. Charles of Southern California
8660 Sunset Boulevard
Los Angeles, CA 90069
(213) 655-7812
Home & Kitchen Interiors
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(916) 452-6471
St. Charles of San Francisco Inc.
151 Union Street—The Ice House
San Francisco, CA 94111
(415) 421-4542

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Raymar Custom Kitchens Inc.
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(203) 389-9595
M. A. Peterson, Inc.
607 New Park Avenue
West Hartford, CT 06110
(203) 232-4407

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Colorado Springs, CO 80902
(303) 634-6656
Kitchens by Kline
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(303) 388-5738

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Miami, FL 33137, (305) 751-7411
St. Charles of Palm Beach Inc.
251 Royal Palm Way
Palm Beach, FL 33480
(305) 655-9254

GEORGIA

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Atlanta, GA 30327, (404) 231-0145

IDAHO

St. Charles Northwest
510 Main Street, Boise, ID 83702
(208) 345-8123

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Morton Grove, IL 60053
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Oak Brook, IL 60521
(312) 654-4567
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Peoria, IL 61602, (309) 673-0711
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Sixth & State, Quincy, IL 62301
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(312) 584-3421

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(219) 747-7932
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8399 Zionsville Road
Indianapolis, IN 46268
(317) 299-8000

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(515) 276-5500
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1916 Pierce Street
Sioux City, IA 51101
(712) 252-4402

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The Kitchen Place
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Louisville, KY 40222
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(617) 890-2324

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Bloomfield Hills, MI 48013
(313) 334-4771
Grand Rapids Kustom Kitchens, Inc.
811 Oakdale S.E.
Grand Rapids, MI 49507
(616) 241-3418
Custom Kitchens Inc.
724 E. Shiawassee Street
Lansing, MI 48912, (517) 484-5351

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St. Charles Custom Kitchens
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(612) 533-1696

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Appliance and Cabinet Center
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(702) 786-4711

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(603) 889-9342

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(609) 663-0200
Van Beuzekom Inc. Kitchens
301 LaFayette Avenue
Hawthorne, NJ 07506
(201) 427-7111
St. Charles Designer Kitchens
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(201) 273-8900
Kitchens by A & B
279 Franklin Avenue
Wyckoff, NJ 07481
(201) 891-0313

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(607) 273-0493
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New York City, NY 10022
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7 North Progress Avenue
Harrisburg, PA 17109
(717) 652-7711
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Pittsburgh, PA 15228
(412) 341-5030
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3005 E. State St., Sharon, PA 16146
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St. Charles Custom Kitchens
6539 San Pedro
San Antonio, TX 78216
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Millet Kitchen & Appliances
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Salt Lake City, UT 84108
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(See listing on opposite page for the St. Charles designer/consultant nearest you.)



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It's a great feeling to know you look your very best. So waltz your family's favorite fashions into your neighborhood Martinizing dry cleaner soon. The compliments you'll get will be music to your ears. Every night of the week.

"MARTINIZING"®
The name in dry cleaning.

INSIGHT

He made models and miniature items as a hobby until, at his wife's urging, Don gave up the construction business four years ago to make miniature furniture full time. His pieces, mostly in the 18th-century style, are top quality and among the most sought after by collectors.



Al Atkins, the "Village Smithy" of Carmel, N.Y., was a commercial artist before he turned to making miniatures of items that look as if they came from the blacksmith's forge.

"I make many items of Queen Anne design," Don explained, "although I particularly like Early American. I don't normally take custom orders, but if it's really special, I will." Recently, he made a magnificent Queen Anne secretary for a special order that sold for $1,200. Usually, however, he works on a set stock of popular items: An Early American blanket chest ($175) and a well-detailed corner cupboard ($650) are big sellers.

Don's wife, Nancy, has joined him in the world of miniatures recently. She makes tiny paintings that sell for about $35 apiece and occasionally produces a special painting job on one of her husband's blanket chests.

Francis Whittemore began his miniatures career as a teen-ager in the 1940s. He earned a living then by making tiny glass animals and figures. After a prestigious career in the glass industry and after earning an international reputation for his paperweights, Francis has returned to miniatures. He makes all types of fine glass tableware, as well as bottles, and several of his items are available at the gift shop of the Metropolitan Museum of Art in New York City. Whittemore's tiny bottles start at $5 and his popular ring-neck decanter costs $35.

Whittemore's wife, Lois, is a stitcher and proprietor of a needlecraft shop where she also sells miniatures. Her own specialty is stitchery on 60-mesh silk gauze for use as tiny pillows, pictures and stool covers. This minute stitchery sells for $35 to $40 per square inch.

Betty Valentine has been at her highly specialized craft for 18 years. She limits her work to miniature 18th- and 19th-century items (mainly chairs), and still has a hard time catching up on all her orders. Her most popular item is a Philadelphia Chippendale armchair with ball-and-claw feet that sells for $40. Her uncovered footstools for needleworkers to complete are $15.

Marty Saunders was a painter who was dismayed at the poor quality of miniature dolls on the market. Influenced by her ex-neighbor, Betty Valentine, Marty decided to try making miniatures herself. She crafted her first doll for Betty Valentine and her second for Flora Gill Jacobs, a collector and the founder of The Washington Dolls' House and Toy Museum in Washington, D.C. Mrs. Jacobs helped launch Marty into the miniatures world.

Like most miniaturists, Marty had to make her own tools (none were available for such small work) and she developed a way to move the dolls into any position, even though their heads (including hair, bonnets and ribbons), arms and feet are made of the finest porcelain. She often must glaze the porcelain heads five or six times to get the right colors.

Each doll that comes out of the shop is different, though Marty gets hundreds of orders for repeats. "Most popular are the curly-headed children. People especially like the little girls with lots of ringlets and curls. I also get orders for whole families of a certain period." She may, for example, make a doll family of the Victorian period or the Civil War era. These miniatures cost $60 without clothes and start at $75 with costume.

Jim Holmes, a young silversmith and ex-jeweler, got started in the miniatures field when he made several tiny silver chandeliers for a shopkeeper who put a dollhouse in his Christmas display window. Soon the phone calls and letters poured in. Now, Jim puts out a catalogue and makes a diversity of highly prized items. He does not limit his work to one period or to silver, but uses a wide variety of woods as well as brass. The most popular item in his line is a three-legged standing telescope with wooden barrel and brass parts that sells for $125. He makes many kinds of rifles, but his set of matching flintlock guns ($125) is a big seller. It has all the proper accessories, including lead balls and ramrod in its miniature case.



Three-tiered table and Chippendale armchair (complete with ball-and-claw feet) are the work of Betty Valentine. She specializes in miniatures of 18th- and 19th-century items.

Jim's modern items include stereos, complete with plug, speakers, turntable, cassette and working arm, and a tiny portable television. (*Continued on page 32*)

JOHN MAY

"When I designed this apartment on New York's Central Park South, I made it seem like a place in the country. Nothing trendy. Just an easy, comfortable atmosphere. Good, clean-lined oak. A wall of books. It's just the kind of straightforward environment my client, Norman Cousins, thrives in. And that's my design philosophy—to make a person at home."

We at Century Furniture are very pleased that John May, A.S.I.D., chose a coffee table from our Candlewood group. If you would like to see more Century furniture, including our upholstery, send for our Century magazine. Enclose $3.00 with your name and address to: Century Furniture Co., P.O. Box 3427, Dept. H-5, Hickory, NC 28601.

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ANNOUNCING

The Grimm's Fairy Tales

PORCELAIN PLATE COLLECTION



HANSEL AND GRETEL

Plate shown smaller than actual

single, limited edition of twelve exquisite collector's plates, crafted of arian porcelain and depicting the best-loved tales of the Brothers Grimm.

ach porcelain plate will bear an original work of art, created exclusively for this collection and hand-decorated with pure 24 karat gold.

INDERELLA... LITTLE RED RIDING HOOD . . . SNOW WHITE AND THE SEVEN DWARFS... RUMPELSTILTS- . . HANSEL AND GRETEL . . .

g life's most cherished memories are neless tales recorded for posterity over ears ago, in the legendary forests of any, by the Brothers Grimm. Enchant- les that enthralled us in childhood . . . ned shining memories as we grew . . . ntinue to enrich our lives as we share today with our own children and children.

n unprecedented official tribute

The Brothers Grimm Society—of Kas- rmany–is pleased to announce an un- lented official tribute to the literary of the Brothers Grimm: a limited n of twelve exquisite collector's plates, bly handcrafted in the beauty of fine *ian porcelain.*

Twelve original works of art

The Grimm's Fairy Tales Porcelain Collection will bear twelve gloriously iful, *original works of art*—portraying s from the twelve most *beloved* tales Brothers Grimm.

e twelve paintings that will adorn the s have been executed by the eminent mporary European artist Carol Law- whose ebullient, lyrical style and sense of color are virtually unmatched field.

ch of these original paintings has been d by Miss Lawson *exclusively and ssly* for this collection. None has ever seen before, and none will ever be d again in any form.

nd-decorated in pure 24 karat gold

over, Miss Lawson has also designed vishly beautiful circular border which



RAPUNZEL



BREMEN TOWN MUSICIANS

frames each painting—and which will be applied by hand to every plate in *pure 24 karat gold.*

By authorization of The Brothers Grimm Society, these exquisite porcelain plates will be made available to collectors by Franklin Porcelain, a division of the world-renowned Franklin Mint.

A strictly limited edition

The Grimm's Fairy Tales Porcelain Plate Collection will be issued in strictly limited edition—with a firm limit of one set per subscriber. And the total number of sets that comprise the issue will forever equal the exact number of subscriptions entered by the closing date of February 28, 1978.

To ensure the absolute integrity of the edition, the Society has authorized the entry of subscriptions *only by direct application to Franklin Porcelain.* The plates will not be made available through even the most exclusive shops or dealers. Indeed, any dealer who later wishes to obtain the plates may hope to do so only by purchasing them from an original collector—at a privately negotiated price.

A beautiful heirloom collection

As the only official [illegible] issued, The Grimm's Fairy Tales Porcelain Plate Collection is likely to become [illegible] pleasure. [illegible] and old alike.

A convenient subscription plan

An attractive subscription plan has been arranged whereby collectors can acquire and pay for their sets at the convenient rate of one plate a month. Moreover, the issue price of $42 per plate will include a Certificate of Authenticity and special *display stands* for all twelve plates in this outstanding collection.

Subscription deadline: February 28, 1978

This official collection of fine porcelain plates honoring the Tales of the Brothers Grimm is available only for a limited period of time. All subscription applications *must* be postmarked by the deadline date of February 28, 1978. And this collection will never be offered again—anywhere in the world.

It is not necessary to send any payment with your application. But please remember that it must be mailed no later than February 28.

SUBSCRIPTION APPLICATION

The Grimm's Fairy Tales

PORCELAIN PLATE COLLECTION

Valid only if postmarked by February 28, 1978

Franklin Porcelain
[illegible]

Please enter my subscription for one complete set of The Grimm's Fairy Tales Porcelain Plate Collection.

I understand that I will receive one plate at the rate of one a month and that the issue price of $42* per plate includes a Certificate of Authenticity and individual display stands for all twelve plates. I further understand that I need send no money now. [illegible]

*Plus my state sales tax

Signature _____

Mr.
Mrs.
Miss _____

Address _____

City _____

State _____ Zip _____

45

Limit: One set per subscriber

INSIGHT

Another diversified miniaturist is Harry Littwin, who calls his home workshop business "Copper Corner." Harry was a salesman before he began making miniatures, but he always had a basement workshop where he "tinkered" with materials. When he started working with copper, this craftsman found his talent.

Retired from life as a salesman, Harry went into the production of copper miniatures full time five years ago. He first made items for the Elder Craftsman's Shop in New York City. At that time, no one was making a quality line of kitchen equipment, so Harry made 32 different pieces. "I was an amateur then," Harry insists, even though his pieces sold immediately. "Now I'm much better."

Today, Harry makes a complete line of pots, pans and every conceivable kitchen utensil—even an egg beater—all in copper,

Many fine craftsmen came to the world of miniatures from other fields

of course. Prices on the miniatures range from about $4 for a copper dipper to about $70 for an elegant stove.

A relative newcomer to the miniatures field is Al Atkins. Known as the"Village Smithy," Al does most of his work to resemble wrought iron. He was a commercial artist for most of his life but, a number of years ago, got into blacksmithing as a hobby. "It was a good way to let out my frustrations."

Now, however, Al relaxes by making miniatures of items that might come from a blacksmith's shop. Most popular is a winding staircase that looks like wrought iron. Actually it's made from 1/16-inch diameter steel welding rods. Al makes staircases in any size and charges $10 per inch. He also makes a mini-horseshoe to nail above a doorway (complete with nails), a French baker's rack with shelves, carriage lamps, chandeliers, beds with scroll design latticework, sleds, cradles, and wagons.

Perhaps the tiniest miniatures are those made by Jane Bernier. Jane hand-sews books with readable print which she typesets herself. After the pages are sewn together with cotton thread, Jane pastes them into leather bindings with the title leaf stamped in gold.

She uses the smallest type made (the size used by museums for indexing), but it is quite clear and readable if your vision is good (otherwise, you may need a magnifying glass). Her more expensive editions have tiny hand-colored illustrations done by a professional artist. The books are 5/8-inch high and cost from $8 to $12, depending on the illustrations.

Because the work takes so long, Jane only puts out four titles a year, with 300 copies of each book. The books, of course, are adapted to the limited size. For example, she has printed a

Since the proper tools were not available, miniaturists had to devise their own

short version of Dickens' *A Christmas Carol,* as well as "The Lord's Prayer" and Shakespeare's *Love Sonnets.* She is currently working on an edition of *Cinderella* with six illustrations.

How did Jane Bernier get into this most unusual hobby? "I've always been a book lover," she admitted. "I saw miniature books of such poor quality in shops, I decided to do something about it!"

To contact any of the craftsmen mentioned above, write them at the following addresses: **Al Atkins,** The Village Smithy, R. D. #5 Hemlock Trail, Carmel, N.Y. 10512 (catalogue available for $3). **Jane Bernier,** Route 1, Winterport, Maine 04494. **Don Buttfied,** Miniatures Ltd., 161 Linden Ave., Fairhaven, N.J. 07701. **Jim Holmes,** 16 Rand Place, Bedford, Mass. 01730 (catalogue available). **Harry Littwin,** Copper Corner, 3904 52nd St., Bradenton, Fla. 33505. (catalogue available for $1). **Martha Saunders,** 91 Surfside Rd., Minot, Mass. 02055 (photos available for 50 cents). **Frances Whittemore, Jr.,** 480 Wade Ave., Lansdale, Pa. 19446. **Lois Whittemore,** The Needle and Shuttle. 104 S. Main St., North Wales, Pa. 19454. **Betty Valentine,** 114 E. New State Rd., Manchester, Conn. 06040. Enclose a stamped, self-addressed envelope when writing craftsmen.—NESSA MINES ■

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FEBRUARY HEALTH&BEAUTY UPDATE

By RUBYE GRAHAM

● TUT TUT

Despite any previous hopes that King Tutankhamun's golden treasures might give us a new Egyptian-beauty look, individuals and cosmetic firms have found the tomb to yield little that is compatible with today's free-and-easy clothing and natural good looks.

But leave it to Chicago makeup creator Marilyn Miglin to introduce Pheromone (pronounced "fare-uh-mone"), a new fragrance based on an Egyptian recipe at least 3,000 years old. The name, however Egyptian it may sound, comes from a word coined in 1959 and defined in Webster's New World Collegiate Dictionary as a chemical substance produced by an animal to serve "as a stimulus to other individuals of the same species for one or more behavioral responses."

At $200 an ounce, "Pheromone" is one of the most expensive perfumes in the world. Mrs. Miglin says she found perfume descriptions written in hieroglyphs on walls in temple rooms used for storing scents and oils for anointing priests. She engaged an Egyptologist in Cairo, transcribed the formula and came up with Pheromone, a pleasant, elegant and exciting scent.

The fragrance's Egyptian origins are carried out in the packaging which shows Selket, the Egyptian goddess of mystical power, in shiny gold, further suggesting the King Tut exhibition currently crisscrossing the United States.

In addition to the $200 one-ounce bottle of perfume, the fragrance is also available in eau de parfum at $12.50 and $25 and in eau de cologne at $15. To obtain the fragrance, visit Marshall Field & Co. in Chicago and a limited number of stores in other cities where the King Tut traveling exhibit has been, or you can also write Marilyn Miglin at 112 East Oak St., Chicago 60611.

While on the subject of scent, this may be the year of the sensuous bath *(see page 110),* but we're sorry we must debunk the myth that Cleopatra took heavily scented baths. Drawings that show her bathing suggest that liberal amounts of water were poured over her—far too liberal to be scented with perfumed oils, at that time far more precious than even gold.

● NEW HOME FACIALS

Add a facial to your beauty routine. At home, put a capful of Glemby's Herbal Concentrate in a bowl of steamy water and tent a towel over your head. The herbal concentrate can also be used in your facial sauna. Afterwards, apply a good night cream or moisturizer as the final step.

Adrien Arpel makes it possible to duplicate her salon facial at home using her new Skin Care System for Home Use. The $25 package contains a battery-operated Norelco skin cleansing machine with three special attachments, herbs for opening pores, a vegetable peel-off used with the pumice attachment to remove dead skin, honey and almond scrub used with the scrubber attachment, sea-kelp cleanser with the dirt-removing sponge attachment and, finally, a pore-cleansing sea mud pack. The package is excellent for people who live in an area where good salon facials are not available. Many stores scross the country carry it, or you can write to Adrien Arpel, 666 Fifth Ave., New York City 10019.

● SOAPS TO MATCH

In this color-coordinated world we live in, with fashion and interior designers leaving no stone unturned to get everything in the same exact hue, there's a new wrinkle—soaps colored to match towels and bath rugs.

Fieldcrest has just introduced Royal Velvet soap in 12 colors plus white to match the most popular colors in the firm's luxurious Royal Velvet towel line.

The soap colors are apricot, bronze gold, canary, Cerulean blue, cognac, navy, pink pink, poppy, ruby, sable, spearmint (green) and suede (light camel). The new oval-shaped soaps, one more step in total color coordination in the bathrooms, are packaged four three-ounce bars to a box. The soap is lightly scented and is hard-milled, meaning that most of the moisture has been removed.

The box is $6 ($5 during white sales), and stores will be carrying the Royal Velvet soap alongside the towels in the linen department.

Will facial and toilet tissues in Royal Velvet colors be next?

● THE GREYING OF AMERICA

It's no secret that America is growing older in more ways than one. The median age of its people gets higher each year and suddenly companies that a decade ago were catering to the youth market are "discovering" the older market.

The first major beauty company to go after the older market is Helena Rubinstein. The company recently introduced a line of three skin care products created specifically for over-50 skin under the name Madame Rubinstein. The products are Night Care Cream, Day Care Moisturizer with a special sunscreen ingredient and Gentle Lotion Cleanser for Older Skin with its own buffing sponge to remove dead cell accumulation.

The products have been formulated with a special ingredient that replaces human sebum, the oily substance produced by sebaceous glands. These glands over-produce during the teen years, accounting for acne and other teen skin problems; between 20 and 50, they continue to produce sufficient quantities of sebum, but around 50, sebum production virtually grinds to a halt. Surprisingly enough, there is little change in the skin of males

Do you realize that next year Princess Grace and Jacqueline Onassis will turn 50? ■

(Unsolicited Testimonial)

"My fingers were so cracked and bleeding I had them bandaged."

SUZANNE McCURDY—LUBEC, MAINE



Dear Sirs:

Geographically, Lubec is the most eastern point in the United States, and probably for this reason I had great difficulty in finding any Neutrogena Hand Cream. The day I finally made my purchase, two of my fingers were so cracked and bleeding I had them bandaged. Four days later they had healed and only a rough, dry area remained.

I realize that one type of cream does not always work the same with all types of skin, but for me, Neutrogena has been nothing short of a miracle. In the last twenty years...nothing even came close to relieving the cracked, bleeding painful skin condition.

Maine winters can be very cold, and this winter is no exception. We have had weeks of bitter winds with zero and below temperatures. I am outside a great deal as we do a lot of snowmobiling, and so far, my skin remains actually soft and free from painful cracking of the skin around my fingers.

...my unending thanks for a product that really produces, for me anyway.

Sincerely,

Suzanne E. McCurdy



Originally developed for Arctic fishermen, Neutrogena Hand Cream is a heavy-duty formula which literally shields your hands, helps them heal. Medical tests show it helped clear up acute skin conditions within 10 days. **Your satisfaction guaranteed, or money back from Neutrogena. $3.**

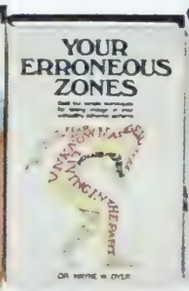
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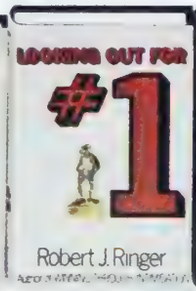
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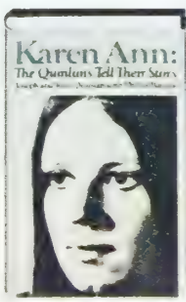
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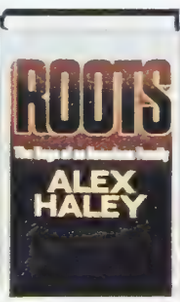
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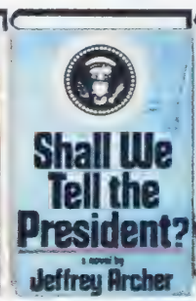
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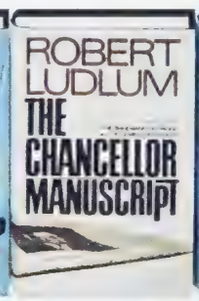
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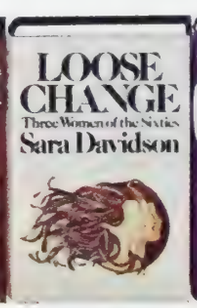
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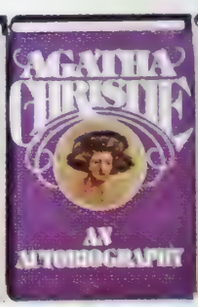
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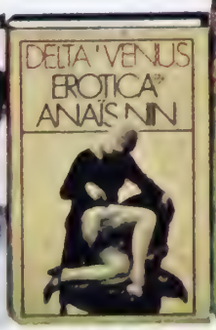
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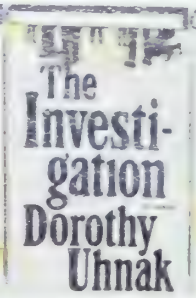
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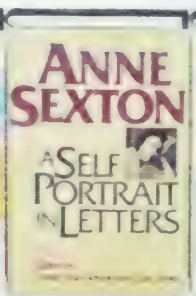
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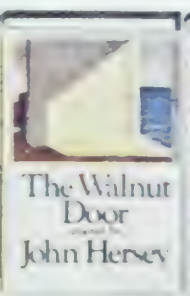
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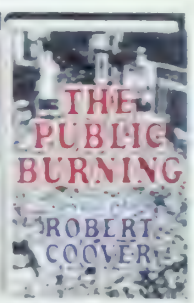
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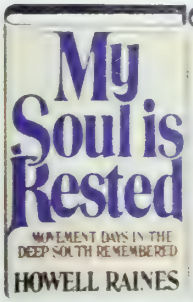
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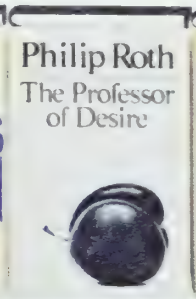
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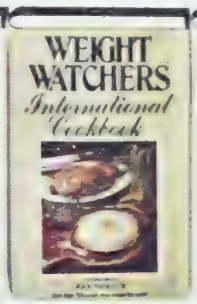
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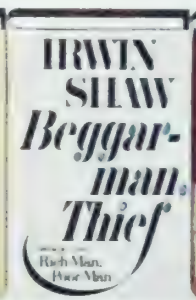
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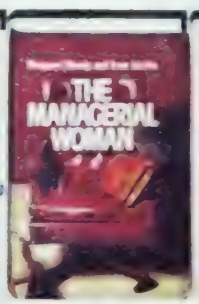
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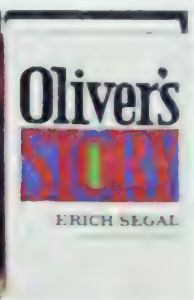
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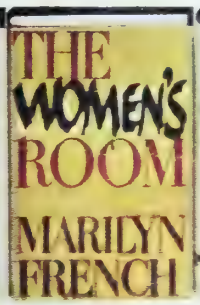


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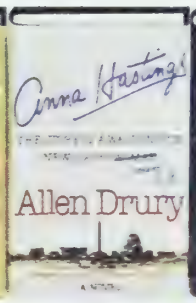


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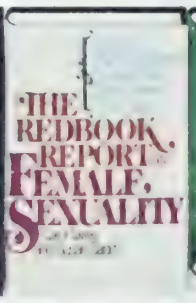
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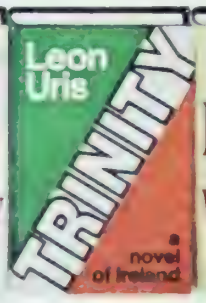
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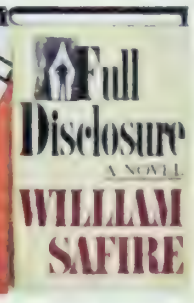
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REMODELING NOTEBOOK

By JOHN H. INGERSOLL □ Imagine in mid-winter placing the blade of an electric saber saw against the center of your front entry door. In this bad dream, you switch on the power and successfully cut an eight-inch-square hole. As you pack away the electric tool, you feel the rush of frigid air pouring into your entryway and spreading throughout your house. Would anyone in control of their senses do such a thing? No. Yet, that's the volume of cold air probably seeping into your house right now through minute slivers and cracks in construction and openings beneath the exterior doors. This breezy truth was discovered in a 1974 study conducted by the University of Minnesota.

Almost one-third of all home heat loss results from poor caulking

Technicians there found that "holes" in the average house accounted for approximately 30 percent of all heat loss in winter and heat gain in summer. Nor is there any other single escape valve in the house that accounts for so large a loss.

What do you do? You caulk the slivers and cracks and weatherstrip the openings. Where all these tiny holes are located is detailed below. At least, these are areas most likely to leak house heat and let in cold air. One typical spot is around window casing. From inside the house, you may even be able to feel a small stream of cold air at this point. That's a sign there's a bad leak that needs plugging. A lighted candle offers a more exacting test. Hold the candle near the interior edge of the casing. If the flame wavers and sputters, the window surround is leaking air. However, testing the entire house with a candle flame isn't the safest method ever devised.

Recently, a small firm in Massachusetts developed a temperature differential sensor aimed specifically at ferreting out air leaks in a house wall. It's a portable, solid-state electronic device operating on one nine-volt battery. The unit is equipped with a sensing wand to scan areas where you suspect infiltration of cold air. An indicator on the meter tells you quickly of even the smallest temperature variation. The meter is in a case roughly two by three by four inches. The six-inch wand is connected to the case with four feet of cable; the weight is eight ounces. Not available in hardware or building supply outlets as yet, the device, called HEAT-Sleuth, can be purchased by mail for $29.95, F.O.B., from the maker: Enertron Corp., 241 Crescent St., Waltham, Mass. 02154.

However you conduct your search for leaks, here are the areas to check out:

- Around the casings for windows and doors and on both sides and beneath window sills. Casings are the architectural woodwork applied to the wall immediately around a window or door opening.
- At the corners of exterior walls—inside or outside corners. This isn't necessary in a house built with a facing of genuine brick or stone. But sidings are likely to leak air at the corners where the panels butt.
- Wherever an exterior wall is punctured by such things as a hose bib, electric meter or outdoor electrical outlet.
- Around the joint between a through-the-wall air conditioner and the wall.
- Between the top of the foundation wall and the sill plate. The sill plate is the first piece of lumber laid over the foundation wall when construction of the house first begins.
- Between a masonry chimney on an outside wall and non-masonry siding.
- Around ceiling fixtures in heated space immediately beneath an unheated attic. Or, for that matter, any break in a wall between heated and unheated space, such as those made by supply or drain pipes or heating, air conditioning and all other ducts.

Check with your hand, or a candle, or the sensor mentioned above from inside the house. By eye you may see signs of a need for caulking from outside the house. In some cases, the evidence is obvious. For example, between sill plate and foundation, there occasionally appears a sliver of light.

The cure—caulking—is not a difficult job to do on a weekend. Caulk is sold in cylindrical tubes with a spout on one end. The tube slips into a caulking "gun," sold separately. The gun consists of a metal cradle for the tube and a hand-length trigger attached to a metal disc that precisely fits the diameter of the tube. Before application, you snip off the spout end with scissors. When you pull back on the trigger, the disc presses the cylinder end and a toothpaste-like ribbon of caulk comes out the spout. However,

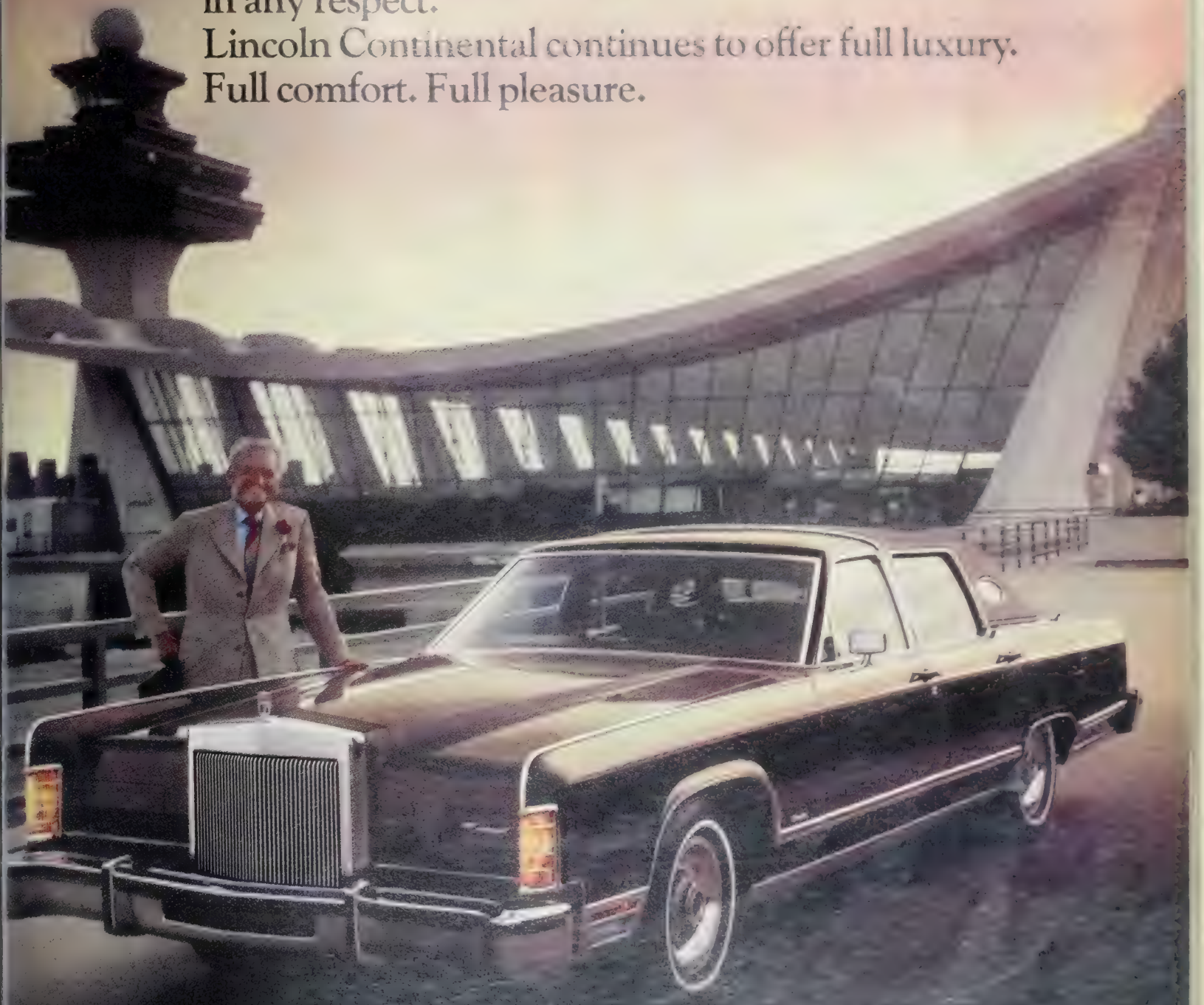
Check window casings and door frames for heat leaks

caulk won't squeeze out as easily as toothpaste. Caulk spreads much like putty thinned to a pliable consistency. When laying down a bead of caulk, the gun should be held at a 45-degree angle. Before you begin, read the instructions printed by the maker. Slight variations in application sometimes occur between brands. All caulks must go over a clean, dry surface. Old caulk, peeling paint, dirt or mildew will prevent the caulk from adhering successfully to the surface.

When you buy, you may see as many as half a dozen types of caulk. They range in price from about $1 per tube to $6. You can usually pick up a caulking gun for less than $2. Price is a reasonable guide for selecting caulk, but it's not foolproof. Below is a guide by type:

- Oil or resin caulks are the least costly and have the shortest life. Applied where mild weather isn't the norm, these compounds have been known to fail in a single year, or under more favorable conditions, last for five years. You must prime a porous surface before applying an oil caulk, and, unfortunately, it can't be laid down in cold weather. The temperature must be 60° or more. (*Continued*)

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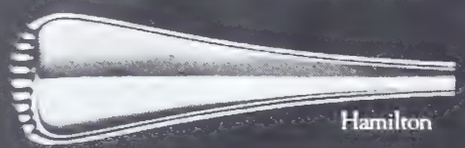
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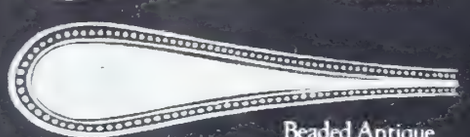

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REMODELINGNOTEBOOK

Continued

●Latex compounds are only slightly more expensive than oil caulk but are far hardier. Some makers even offer a limited 20-ye warranty. Best time to apply is when the thermometer reads mo than 40°, and it performs far better with a coat of exterior paint ov the bead of caulk.

●Butyl caulks are another step up in price, and, according to ma professionals, are the best of the medium-priced materials. The too, should be laid down in weather above 40°, but need no prime and do not have to be painted (although it can be painted)

●Silicone sealers, as they are called, are deservedly priced at th high end of the scale. Unlike other caulks, silicones remain resilie long after application, making them ideal for any job where yo anticipate some movement. It does require a primer. And, if yo present weather is below freezing, no matter, silicones can be p down in any weather (provided the surface is clean and dry, just a for any caulk.) Three more types on the same level with the silicone

All caulking must be applied only to surfaces tha have been cleaned and dried

are neoprene, hypalon and polyurethane sealers. All three, plus th silicones, are somewhat difficult to apply. The material is stickie harder to spread. But the extra effort is worth it. Of all caulks an sealers, these compounds are the most durable. In some cases, the will last longer than 20 years. Because these sealers are essentiall better than less expensive caulks, some makers have borrowed th word "sealer" for their low-cost caulk. To be safe, be sure you bu only by generic type.

Cracks that are more than ¼-inch wide or ¼-inch deep cannot b filled satisfactorily with caulk. Such wide cracks should be filled firs with rope caulk or oakum. Pack this material down tightly, and finis off with a bead of regular caulk—two beads side by side, i necessary.

Cold drafts, the bane of a barefooted homeowner, flow from man sources. But one of the most annoying air passages is beneat exterior doors and around loose-fitting sash. New windows an doors from reliable manufacturers now feature weatherstrippin that goes a long way toward eliminating this source of air infiltration However, that doesn't account for the enormous inventory o existing windows and doors, some of which may have decen weatherstripping, but most of which probably do not. You can ad weatherstripping—another weekend job. Hardware and buildin supply outlets have several types. They probably will carry stocks of

●Foam strip. This is a strip of cellular foam with adhesive already applied to the back. Fit it to the bottom of the lower sash of a double-hung window, or along the stop of an exterior door jamb When the sash or door closes, the foam compresses, sealing off an

Where abrasion works directly on the stripping, use only metal

slivers of space. Do not apply it any place where the foam will be subjected to abrasion. Felt strips are similar to foam strips.

●Tubular gasket. About 1½ inches in width, this weatherstripping is made up of a vinyl or rubber flange attached to a ¼-inch diameter tube, either empty or filled with a plastic foam. Like the foam strip, this is an ideal material for compression, but not for abrasion (as along the channels of a sliding window). Some tubular gaskets are produced with a flexible flange, and some with an aluminum-reinforced flange. The flange is the nailing surface, and the tube compresses over the crack.

●Metal strips. Slightly more expensive, these strips will withstand both compression and abrasion. They aren't as easy to install as the materials named above, but once in, they perform well

A door sweep is a kind of stopgap solution for air infiltration beneath an exterior door. This is installed on the inside bottom edge of the door. A better answer is weatherstripped threshhold. During your house-tightening rounds, don't neglect doors to unheated space, such as a garage. ■

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32 piece service for 8	1160 00	696 00	1320 00	796 00	1520 00	896 00
16 piece service for 4	580 00	388 60	660 00	442 20	760 00	509 20
4 piece place setting	145 00	97 15	165 00	110 55	190 00	127 30
5 piece place setting	182 00	121 94	208 00	139 36	239 00	160 13
Teaspoon	25 00	16 75	30 00	20 10	36 00	24 12
Place Fork	43 00	28 81	49 00	32 83	57 00	38 19
Place Knife	40 00	26 80	43 00	28 81	48 00	32 16
Salad Fork (Dessert & Fish)	37 00	24 79	43 00	28 81	49 00	32 83
Place Spoon	37 00	24 79	43 00	28 81	49 00	32 83
Spreaders Flat or H H	26 00	17 42	30 00	20 10	35 00	23 45
Iced Beverage Spoon	33 50	22 45	39 00	26 13	45 00	30 15
Large Place Fork	52 00	34 84	59 00	39 53	69 50	46 57
Large Place Knife	45 00	30 15	51 00	34 17	58 50	39 20
SERVING PIECES ITEM						
Butter Serving Knife (H H)	31 00	20 77	36 00	23 45	54 00	36 18
Cold Meat or Buffet Fork	77 00	51 59	85 00	56 95	95 00	63 65
Gravy Ladle	77 00	51 59	85 00	56 95	95 00	63 65
Sugar Spoon	38 50	25 80	42 50	28 48	49 00	32 83
Tablespoon	70 00	46 90	80 00	53 60	92 50	61 98
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PETSPETSPETS

By MORDECAI SIEGAL □ February is the month when North America's most beautiful dogs and cats take center stage in New York City at the Westminster Kennel Club Show and the Empire Cat Club Show. Dog and cat fanciers monopolize the cityscape with talk of animal color, texture and behavior and exact a sigh of awe, pride or envy from every pet owner. The look and feel of a blue smoke Persian, a chocolate point Siamese or an effluent silky terrier are pure pleasure to those in need of an aesthetic fix. The Westminster and Empire shows are where dog and cat fanciers combine showmanship with genetic wizardry and competitive sport.

February dog and cat shows are the Kentucky Derbys of the pet world

Although an important dog or cat show may be many things, it is primarily a sports event, and fierce competition creates a crackling emotional experience for those who know what's going on. The animals are not really competing with each other but rather with the high standard created for each breed. Much is at stake in terms of breed perfection and breed furtherance. On the subjective level are those titles and awards distinguishing the cats and dogs who will reap lucrative stud fees and high-priced sales. In addition, a kennel or cattery's success or failure may depend on the wins and losses in the show ring. Westminster and Empire are to the *fancy* what the Kentucky Derby is to horse racing.

"The Empire Cat Club was founded in 1913," states Dr. John William Wieler, president the past 15 years. "It is the oldest CFA (Cat Fanciers' Association) club, of which there are currently more than 500. This February's show will be our 61st, and, as in the past, it will be the largest cat show east of the Mississippi. There will be over 750 entries in Championship Classes and that means kittens, spays, neuters and cats in the Household Pet class."

Entries come from all over the United States and Canada and afford cat lovers an opportunity to see perfect specimens of all the important and rare cat breeds. One may also talk to breeders about cat care, acquisitions, genetics, behavior and obtain all manner of information derived from first-hand experience. There will be a number of commercial booths offering for sale the very latest cat products plus informative displays from such sources as the Animal League, the Morris Animal Foundation and Science Diet cat food.

The show's fun attraction comes from the 150 household cats entered as *non-pedigreed*, including crossbreeds and random-breed cats. It is an anything-goes contest with no standard to go by except a sense of appreciation for beauty, intelligence and tenacity, as exhibited by a 20-year-old Siamese entrant last year. It is possible that more people come to see the contest between the household cats than anything else. Last year the best household cat won a ring worth $250 donated by radio personalities Ed and Pegeen Fitzgerald, who are well known for their efforts in behalf of animals.

The current president of the Empire Cat Club is Richard H. Gebhardt, also the president of the international licensing organization, the Cat Fanciers' Association, Inc. CFA is to the cat world what the American Kennel Club is to the dog world. Both Gebhardt and Dr. Weiler feel that a cat show is best appreciated when the spectator buys a catalog of entries and events at the door and comes armed with the printed standard for each breed so that the judging is understood. (Questions concerning breed standards and other inquiries may be directed to The Cat Fanciers' Association, Inc., P.O. Box 430, Red Bank, N.J. 07701.)

This year the Westminster Kennel Club's 102nd Annual Dog Show promises to be as big and as grand as all previous years. In competition will be over 3,000 dogs of 133 breeds and varieties, with the accompanying tension and pressure creating sleepless nights and unspoken hopes. Anxious exhibitors are traveling to New York's Madison Square Garden by station wagon, camper, trailer, mobile home, sedan and skate board. There are a few larger shows around the country and some that are at least as important. But there is no show more prestigious, no win more glamorous than Westminster.

The Westminster Kennel Club is the oldest dog club in America. In 1877, with 1,177 entrants, the club held its first recorded show at Gilmore's Gardens in New York City. The club is named after the old Westminster Hotel in New York,

The best places to see the finest dog and cat breeds are major pet shows

where the founding members congregated. Leading sportsmen of their time, they created the club, built a boarding and training kennel for their own dogs, hired a trainer and imported dogs from England to breed into their own stock.

The competition lasts two days, culminating late in the evening of the second day when an audience witnesses judging for the *Best in Show*. The dog who wins that coveted title will have gone through the rigors of competition for Best of Breed, Best of Group and, finally, Best in Show.

Behind the scenes in the vast benching area are all the great dogs placed on display. Here, true dog lovers may see the very best dogs in the country as well as view the many concessions selling dog-related merchandise and services—from Purina to portraiture.

Westminster and Empire offer February's finest hours. Here, the bleak and cold of winter give way to the colorful sport of dog and cat shows. The Westminster Kennel Club's 102nd Annual Dog Show takes place on Feb. 13 and 14 at Madison Square Garden. The Empire Cat Club's 61st Annual (Best of the Best) Cat Show will occur Feb. 25 and 26 at the New York City Passenger Ship Terminal at 49th St. and 12th Avenue. ■

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EASY TO GROW HOUSE PLANTS

The sturdy jade thrives on the right kind of neglect and can't survive too much tender, loving care. It needs sun and a lean potting soil.

By ELVIN McDONALD ☐ "What house plant would you choose if you could have only one?" is a question I once posed to a number of famous persons known to be gardeners. "Jade," was George O'Keefe's unhesitating response. "It's the only one I have. Nothing else survives when I go away." And in this wise observation lies the key to success with jade plant. It needs a lean, not fat existence.

By "fat" I mean rich soil, too much water or an excess of fertilizer. Here is



MCDONALD/MULLIGAN

Jade plant (*Crassula argentea*) generally looks best in a standard or three-quarter unglazed clay pot with matching saucer. There is also a form with white-variegated leaves.

the care I recommend. Light: a sunny or bright window or near the tubes in a fluorescent-light garden. Temperature: average dwelling or office. Tolerates cool-ness but not freezing. Humidity: low to moderate; needs fresh air. Shower monthly to discourage insects. Soil: a mix of two parts sand to one each of all-purpose potting soil and sphagnum peat moss to each quart add one tablespoon ground limestone. *Repot* only when root-bound, in late winter or spring. Keep soil between evenly moist and nearly dry. Avoid extremes. Fertilizer: apply fish emulsion or Restore at half-strength in spring and summer. Shriveled leaves or rapid defoliation result from over- or underwatering. Mealybugs are the worst pest; wash off as many as possible with water; remove any that remain with a cotton swab dipped in alcohol. Do not use an oil-base spray as it is harmful to the succulent jade. Old jades sometimes have pink-and-white flowers. ■

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Massed foliage, like that of bird's-nest ferns, gives an empty fireplace an elegant look in summer, especially when framed by a pair of stately paradise palms.



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EXOTIC PLANTS CAN TAKE ROOT IN YOUR HOME

By VICTORIA ERIN TOWNS ☐ Enough of humdrum house plants. We have magic for you to grow and show—marvelous plant oddities that can bring a real dash of double-take impact to any room. All are bizzarre or extraordinary in shape, growth patterns, flowers or survival tactics, yet many are so easy to cultivate they'll thrive under the brownest of thumbs.

Individually or in clusters, such fantastic flora can "furnish" almost any space, especially if well displayed. Some are, of course, so unusually shaped that they'll need no special showcasing, unless you want to play up their natural drama with ceiling spots or uplights by night. Smaller plants may be more effective on pedestals, grouped on shelves or in front of a mirror. All will do their furnishing job better if their containers are in keeping with other styles around them.

Tom Pritchard, co-owner of Mädderlake, a Manhattan plant store specializing in the unusual and curious, has found sales veering more and more to the exotic and peculiar—and such growing demand has made many of these more widely available. But some are rare and you may need to check local horticultural groups or extension horticultural services for sources in your area. Once found and properly cared for, any of these plants could become conversation-piece accessories that just never stop growing on you.

EASY-TO-GROW

1. The Ponytail Plant or Ponytail Palm, *Beaucarnea recurvata*, hails from the Southwest and Baja California—singularly undesirable neighborhoods second only to Death Valley in the barely-able-to-support-life department. In adapting to its arid environment, *Beaucarnea*—sometimes called the Elephant-Foot Tree or Bottle Palm—developed a wrinkled, grey, bulbous water-storing base. From this base arises a thick branchless stalk, from three to six feet tall at maturity, topped by a cascade of long, narrow, tough leaves waved and curled like strands of hair. Its odd beauty is especially enhanced by a pedestal and uplighting. An extremely slow grower, *Beaucarnea* makes up for its lack of growth with virtual indestructability. Older specimens can go up to two months without water, younger ones up to three weeks. Your *Beaucarnea* will probably outlive you, so you'd better decide now who to will it to.

Light: Ranging from the full sun of a southern exposure to the reflected light of a northern. Highly adaptable to decreased light when young. *Temperature:* Tolerance ranges from a low of 40° at night up to a high of 90° during the day. *Soil:* All-purpose type soil, with a soupçon of sharp sand added. *Watering:* When soil one inch down is dry, water thoroughly. *Feeding:* Diluted fish emulsion fertilizer two to three times a year. *Problems:* Leaf tips have a natural tendency to brown: mist plant daily, trim tips periodically. Sometimes prone to mealybugs, scale; use appropriate insecticides. *Propagation:* By seed.

2. The Sea Onion, *Bowiea volubilis*, is a bizarre bulb plant that proves that ugliness, too, has its charms. Native to the dry parts of South Africa, the above-ground shiny green bulb grows from three to six inches in diameter at maturity and resembles a very fat smooth green onion from early summer to fall. But in the fall, watch out. The bulb sends up one or more scraggly, weak, dark green stems with very fine asparagus-like foliage. Tied to a stake, the foliage thickets look like a tangled green beard, but die back in summer. A most undemanding succulent, the Sea Onion makes up for its bald-headed ugliness by practically thriving on neglect. And it makes an ideal centerpiece for a small plant grouping on shelf or tabletop.

Light: Ranges from full south to reflected light of a northern exposure. *Temperature:* From a low of 50° nights up to a high of 75° days. *Soil:* Cactus type. *Watering:* Sparingly every two weeks in dormancy; in growth period water through, then allow to dry one to two inches down before rewatering. *Feeding:* Very weak dilution of fish emulsion every two months, no more. Never feed when dormant. *Problems:* Rots if overwatered, especially in cool periods. *Propagation:* By offsets growing at the base.

3. The bromeliads now in cultivation number some 46 genera and 1,800 species—and more are constantly being discovered in their native habitats of Central and South America, Mexico and the West Indies, where wild bromeliads root in tree hollows and bark. Hybridization is also constantly producing new varieties of these "air plants" or epiphytes. These exotic plant-sculptures range in size from the grand *Tillandsia fasciculata's* 36-inch leaf-spread to the less monstrous 12- to 18-inch varieties. Because of their exciting appearance, all bromeliads benefit from spotlighting, grouping, pedestal displays and accenting with mossy open-baskets or tree-fern-bark mountings.

Bromeliads are usually sold in bloom, when they're most colorful. Bright crimson, purple and orange paint the leaves around the colorful flowering brachts in the center. But once they've bloomed, they slowly decline, usually leaving in their wake a "pup" or offset plant that can be cut off and potted up as soon as it grows roots.

Three of the oddest and most beautiful bromeliads are:

Billbergia x "Fantasia" with a colorful, coppery, urn-shaped foilage vase variegated pink and creamy white, and rose brachts and blue flowers. *Light:* Full or shaded sun. *Temperature:* From 62° nights to 85° days. *Soil:* Humusy. *Watering:* Let topsoil dry one inch down; keep cup and leaves moist; mist. *Feeding:* Once a week during growth, once a month in dormancy; apply to soil, leaves and cup (use diluted fertilizer). *Problems:* None. *Propagation:* By offsets.

Neoregelia mooreana: Tubular rosette of glossy grass-green leaves curling down at tips, margins with black spines. *Light:* East, west, shaded south. *Temperature:* From 62° nights to 85° days. (*Continued*)



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EXOTIC PLANTS

Continued

Soil: Humusy. *Watering:* When topsoil dries, water through; keep leaves and cup moist. *Feeding:* Once a week in growth; once a month in dormancy; apply to soil, leaves and cup (use diluted fertilizer). *Problems:* None. *Propagation:* Offsets.

Vriesia hieroglyphica: Large regal yellow-green rosette, fantastically cross-banded with dark green and brown; yellow flowers. *Light:* East, west or shaded south exposures. *Temperature:* From 62° nights to 85° days. *Soil:* Humusy. *Watering:* When topsoil dries, water through; keep leaves and cup moist; mist. *Feeding:* Once a week in growth; once a month in dormancy; apply to soil, leaves and cup (use diluted fertilizer). *Problems:* None. *Propagation:* Offsets.

4. *Cissus quadrangularis* is a branch of the grape and *Cissus* family, but a nonconformist so different and peculiar that it usually defies even expert categorization before it's recognized as a *Cissus*. A succulent from tropical Africa and Asia, this is a vine that doesn't do much vining; instead it leans. The entire plant consists of several long-jointed stems that are *square* in cross-section. The "joints" are pinched-in leaf nodes from which the growing tip emerges, section after section. Every time a new segment starts from a joint (a fast clip of every two weeks—this is the Speedy Gonzales of succulents), it's preceded by two miniscule leaves, one of which is finally aborted. The unmistakably grape-shaped leaves show that this is a relative of the grapevine. The end result, if no pinching is done to force branching, is a collection of yard-long square chains with one minute grape leaf at each joint. Decidedly weird but distinguished, this square grape makes an eye-catching hanging basket or trailing pedestal-plant, and the "square" effect is heightened if it's displayed before a mirror.

Light: Bright indirect light from an east, west or lightly shaded south exposure. *Temperature:* From 40° nights to 85° days. *Soil:* Succulent-type, or all-purpose with an extra dash of sharp sand. *Watering:* When topsoil, or (in large pots) soil one inch down, dries. *Feeding:* No more than twice a year, never in winter or dormancy; use all-purpose fertilizer. *Problems:* If you pinch back, all the little leaves on the pinched stem will drop naturally; this is quite normal, even though no leaves will grow back once dropped. *Propagation:* Cuttings from joints root easily; be sure to place the cut end below-ground, in vermiculite.

5. *Euphorbia grandicornis* looks like a particularly thorny cactus gone berserk. But it's not a cactus; it's really a sap-brother to the pretty poinsetta, also a *Euphorbia*. On the subject of sap, be forewarned that all *Euphorbias* have an irritating milky sap that varies in toxicity and potency from species to species. The poinsetta is the most lethal (eating a single leaf can kill a child), while another *Euphorbia* is safe enough for cattle fodder. *Euphorbia grandicornis* has a sedate succulent lifestyle despite its odd appearance, with slow-but-steady growth up to three feet high and two across (*Continued*)



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EXOTIC PLANTS

Continued

in sufficient light. Most *Euphorbia* owners—especially those with a *E. grandicornis*—try to set it apart from other plants, complement the plant's shape with a super-simple clay pot, and spotlight or uplight it for impact.

Light: Full south is best; direct sun in an east or west exposure is tolerable. *Temperature:* From 60° nights to 78° days. *Soil:* All-purpose, with extra-good drainage. *Watering:* When soil approximately one inch down is dry. *Feeding:* Any all-purpose plant food; follow directions on package. *Problems:* Reacts poorly to too-low light; mealybugs. *Propagation:* Offsets or branch cuttings; let milky sap dry before inserting cuttings in vermiculite to root. Never let sap touch an open cut or eyes—if contact occurs flush with cool water immediately; if sap gets in eyes, contact your horticultural group or family doctor if he is familiar with the problem.

6. The Brain Cactus, *Euphorbia lactea cristata*, often has the word "monstrosa" added to its botanical name. Its strangely twisted, tortured crests are perfecly normal; they just look as if there's something wrong with the plant (which is half the fun). Brain Cactus grows to an impressive three-foot height, two-foot width. Spotlighting is especially effective in showing it off; many *lactea cristata* owners take a perverse pleasure in emphasizing the plant's hideous shape by putting it next to a non-crested *lactea* for contrast. Mirroring the crested back and/or sides doubles the plant's repellant attraction. For care, see instructions under *Euphorbia grandicornis*.

7. The Pencil Cactus, *Euphorbia tirucallii,* has long, thin fingery branches that bristle out of the main stem and make the plant look somewhat like a huge pile of twisted green wire clothes-hangers. Tiny leaves grow haphazardly, drop in the fall. Specimens have been known to grow up to six feet high and almost as wide, but yours will probably require staking before it reaches this point. Suitable for either tabletop or pedestal display, it takes on an impressive geometric-M.C. Escher-jungle effect when grouped *en masse.* For care, see *Euphorbia grandicornis.*

8. The Living Stones plant, *Lithops karasmontana*, is a small peculiar succulent from South Africa resembling a grouping of tiny pebbles split down the middle like cleft hooves. The surface is covered with window-like cell structures that let in light for the lower chlorophyll-bearing cells. Though most *Lithops* are predominantly grey or white, *karasmontana* has distinct brown markings veining its pearl-grey top. Flowers and new leaves grow from the center of the cleft (making the plant look as though it were sticking out its tongue). Offset by contrasting pebbles in a small red clay pot, *Lithops* can be a definite conversation piece. Other display possibilities include planting in small bonsai trays, shallow clay pots and clay saucers; display in small-cacti shelf groups.

Light: Full sun. *Temperature:* From 55° nights to 75° days. *Soil:* Cactus. *Watering:* Only when topsoil is bone dry (doubly important if *Lithops* is (*Continued*)



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EXOTIC PLANTS

Continued

planted in bonsai trays or clay saucers without drainage holes). *Feeding:* Only in spring and summer—and then only with diluted fish emulsion. *Problems:* Overwatering, especially in fall and winter. *Propagation:* Seeds sown in spring, summer.

9. The Fire Fern or Telegraph Plant *Oxalis hedysaroides rubra*, has deep wine red leaves on woody, airy branches and rarely grows taller then 15 inches. On warm days, when it's feeling frisky, you might be able to catch little movements in the leaflets. Watch closely and you'll see a leaflet snap from the vertical to the horizontal and another leaflet on a different part of the plant will flip from horizontal to vertical. This fleeting movement goes on all over the plant at irregular intervals. Despite an undeserved reputation of being a finicky humidity-lover, it's easy to grow. Placed in a yellow, blue or green pot for color contrast, it makes an outstanding window sill plant.

Light: Bright but indirect sun; no direct summer sun. *Temperature:* From 55° nights to 75° days. *Soil:* All-purpose, with an extra helping of humus. *Watering:* Let dry to one-half or one inch down, water thoroughly. *Feeding:* Diluted blooming plant food year round. *Problems:* Mealybugs, spider mites and aphids may attack in hot, dry, stale air. *Propagation:* Root three-inch branch-tip cuttings in uncovered moist vermiculite; don't cover, it inhibits rooting.

CHALLENGING

10. Darwin's Orchid, *Angraecum sesquipedale*, is a warmth-loving vinelike orchid from Madagascar that brought ridicule and embarrassment to Charles Darwin, the father of modern evolutionary theories. When he first saw its large waxy white flowers, he was impressed with its foot-long nectar spur (a long, stiff white "horn" sticking out from the base of the flower). Since such spurs are usually evolved to accommodate a certain species of insect for cross-pollination purposes, Darwin came up with the unlikely theory that this orchid was pollinated by a moth with a 12-inch proboscis (sucking organ). Since no one on Madagascar had ever seen such a fantastic creature—and it was unlikely that such an enormous nose would go unnoticed, especially on a moth—most people considered Darwin's theory absurd. But 20 years later, coincident with the publication of his *Origin of the Species*, Darwin was finally vindicated when a moth with a 12-inch proboscis and five-inch wing-spread was indeed found on Madagascar.

Angraecum sesquipedale is offered by many orchid nurseries because of its weird beauty. A single strong thick stem supports opposite strap-shaped leaves. Growing best in epiphytic mix (available at orchid nurseries), it grows to a large size and should be tied to a tree-fern pole or slab for extra support and added "jungle" effect. It likes humidity and a very sunny location; try to provide constant root moisture (a morning and evening spraying). The bizarre, long-lasting flowers brighten midwinter between December and February. When (*Continued*)

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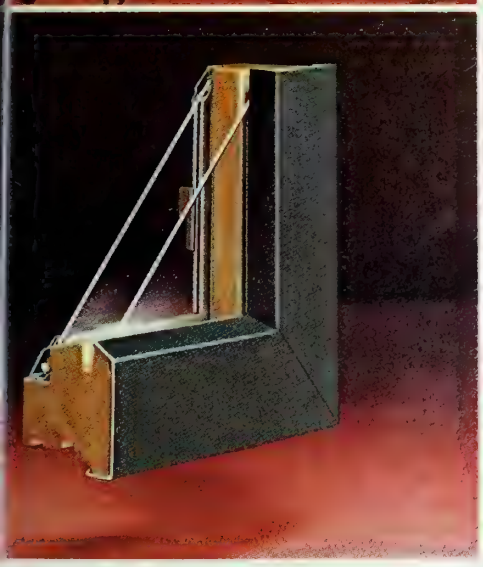
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EXOTIC PLANTS

Continued

roots develop along the stem, cut off the rooting piece and pot it up—first in vermiculite, then in epiphytic mix—for a constant supply of new Darwin's Orchids.

Light: Very sunny; south, east or west exposures. *Temperature:* From 60° nights to 80° days. *Soil:* Epiphytic mix. *Watering:* Keep epiphytic mix constantly moist but not soggy; mist frequently, but try not to mist leaves and flowers at night (encourages mold and leaf rot). *Feeding:* Every week with a 30-10-10 formula. *Problems:* Low humidity, dry soil. *Propagation:* Rooting sections of stem; seeds.

11. Huntsman's Horn, or *Sarracenia flava,* is an excellent tall terrarium plant, but has the dubious honor of sharing the spotlight with Venus' Fly-Trap as one of America's indigenous carnivorous plants. Also known as Pitcher Plant, *Sarracenia* traps the prey it needs to survive in its poor native soil through a passive combination of attraction and patient waiting. Attractant glands around the "mouth" secrete an irresistable aroma to lure insects hither, while glands further down the open, hollow, pitcher-shaped leaves secrete digestive enzymes to mix with rainwater in a digestive soup, and absorption glands at the base of the tube-leaves make good use of digested proteins from prey. *S. flava* is yellowish-green with a flap on top and can grow to 18 inches or more. Growth is in a rosette pattern, from an underground rhizome planted in either sphagnum moss or sphagnum and sand. Juvenile leaves precede the hollow, pitcher-shaped adult leaves.

Light: Bright indirect constant light up to full, direct light. *Temperature:* From 60° nights to 85° days. *Soil:* Best is sphagnum and sand, kept moist. *Watering:* Keep soil moist with misting, allow for proper drainage. *Feeding:* With fish-food insects (make sure the brand you use doesn't contain any added, potentially harmful, chemicals). An extremely weak dilution of fish emulsion may be applied to soil once a year if necessary. *Problems:* Needs the constant relatively high humidity of a terrarium or greenhouse, 45 to 80 percent. *Propagation:* By rhizome division. Use rhizome pieces with root bits and either stalks or stalk buds. Plant the pieces in small rooting pot with sphagnum kept moist, then transfer to a sphagnum/sand combination.

12. The Purple Pitcher Plant, *Sarracenia purpurea venosa,* has an open-mouthed-surprised look and, like the Huntsman's Horn, also is noted for its devious insect-trapping. Unlike the Huntsman's Horn it has no top flap, but sports a frilled opening, purpled and veiny, with a thick fringe of inward-pointing hairs. Like *S. flava,* it grows á la rosette from fibrous-rooted rhizomes and is best displayed in a shelf-terrarium with a mirrored back. Don't worry if, in six- to 10-week intervals, older pitchers die and decay; it's a natural growth cycle. Keep children away from both *Sarracenias:* Mixed in with the digestive soup in the pitchers is an insect-paralyzing agent known as coniine, a volatile alkaloid of the hemlock plant. For care, see the instructions included under *Sarracenia flava.* ■


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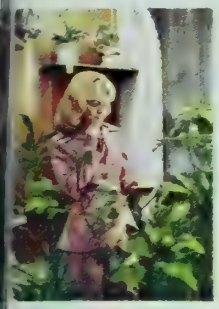
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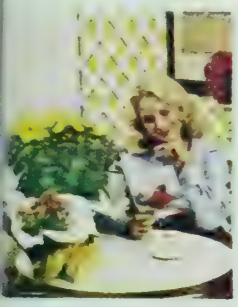




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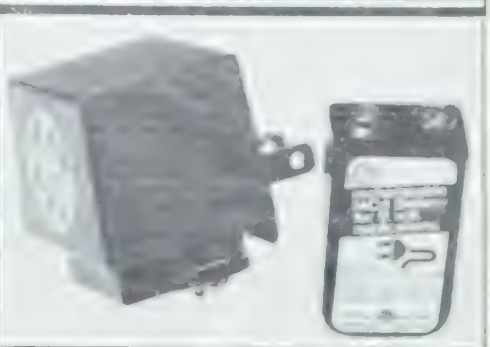
By MARY BOWDEN ☐ **Neatly packed and ready-to-go is the picnic "Cache-Pak" six-pack. Interlocking sets of plastic knives, spoons, forks, plates and cups come in rainbow hues of yellow, orange, red, purple and green. Available at Cache-Cache Ltd., 758 Madison Ave., New York City 10021; $12.**



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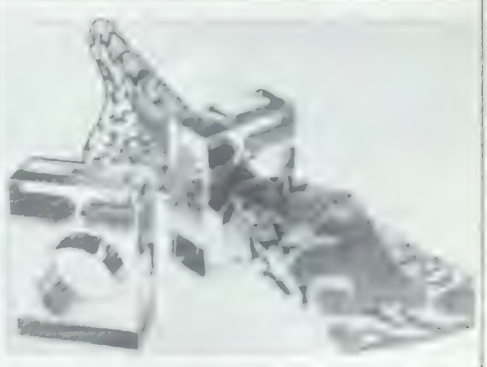
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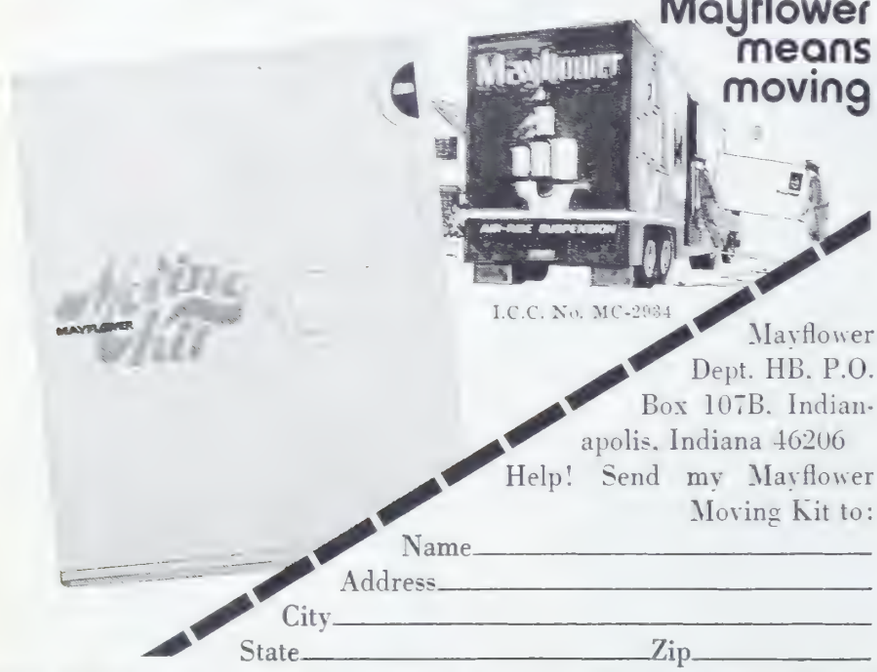
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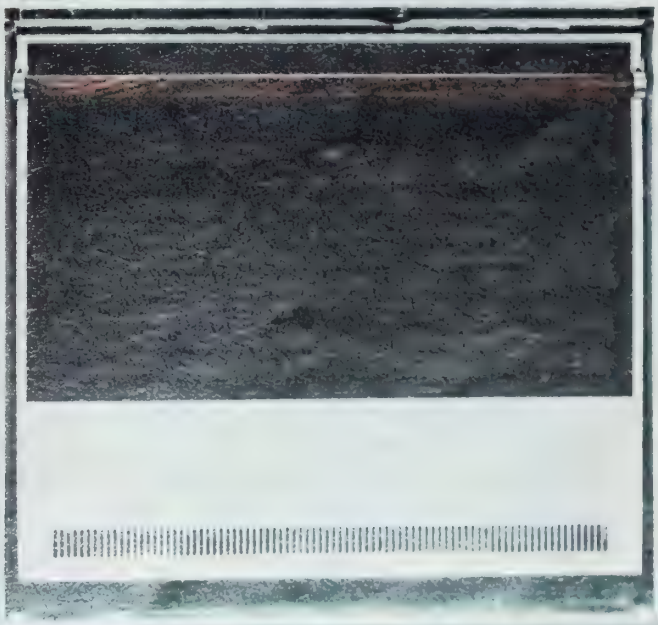


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'FRAME-UPS' WITH A PERSONAL TOUCH

By BARBARA HAND SCHNEIDER

Do you have a fascinating collection of Civil War memorabilia, a charming needlepoint or family snapshots hidden away in a drawer? And what about that trio of antique porcelain pipes, your son's finger painting or that Calder print in a closet?

Margo Eremus' and Joan Hefflefinger's eyes sparkle at the challenge: "Frame them. Anything that's worth saving is worth framing!" And, as owners of Newtown Square, Pa.'s, Frame Factory, one of 102 do-it-yourself franchised framing shops operating nationwide, they can suggest techniques for showing off your treasures, show you how to carry out your ideas, and provide the materials—all at considerably less expense than custom framing. They can also make your framing venture safe, quick and fun.

"Our whole idea," Joan said, "is that if you have the right equipment and instruction, anyone can learn to frame. Our job is to help educate people to do it the right way."

'Anything that's worth saving is worth framing'

The shop itself reflects the challenge. There is plenty of light and space, a dry-mount machine that adheres any material to a backing in seconds, several large, professional mat cutting machines and seven worktables, each equipped with a vise and trays of nails. One white wall is splashed with bright rows of corner samples of 300 kinds of moldings and racks of mat samples in different colors and textures. The other walls hold finished samples of framing ideas.

There are delicate diamond and oval shaped mats and frames, double and triple mats in colors that match the hues in the pictures and mats with irregular shapes that echo a curve in a drawing.

There are mats made of cork or moiré or inlaid with a contrasting color and "floating mats," made of a picture sandwiched between two larger pieces of glass, then framed so the subject appears suspended. And in one corner of a red glass-and-clip mat, a circle cut-out frames a strawberry.

"When customers come in," Joan mentioned, "we encourage them to tell us how they would like to frame whatever they've brought. We don't think we should force our ideas on them, but we can assist them in finding out what they like. And we can show them the difference between a creamy-white and a blue-white mat that might make all the difference in the framing."

"But our main concern," Margo added, "is showing people how to take the best possible care of their property; to make sure they use museum standards: acid-free materials on any original and a mat to keep glass away from the (*Continued*)

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'FRAME-UPS'

Continued

surface of acrylics, pastels or photographs. "When the girl came in with her great-grandfather's hunting horn with the cord, buttons from his Civil War uniform and a set of drumsticks and said she wanted them in a shadow box lined with suede-cloth, I said, 'Fine.' But all the time we were talking my mind was racing ahead, figuring out the most artistic and practical arrangement for the effect she wanted to achieve. In that case, I was afraid that using glue to hold the objects in place might damage the cord or buttons. So we called the museum to check. We solved the problem by sewing them on with invisible fishing line that could be removed easily."

Margo hurried off to help a woman who had brought in her son's finger painting. Together they selected a mat and frame. Then Margo took the measurements and, on one machine, cut the outer dimensions of the mat, the backing and glass, and, on another guillotine-like machine, sliced mitered sections of molding. "For safety reasons, employees always do this part," she explained, assembling the materials on the woman's table.

Then, under Margo's direction, the customer cut the mat's inner dimensions on a professional machine that turns out perfect beveled openings in minutes. Together they taped the picture into a "book" of the backing and mat. Margo showed her how to put the sections of frame in the vise and nail them together in faultless mitered corners, countersink the nails and fill in the holes with pre-matched putty. They assembled the

Do-it-yourself framing shops are inexpensive, safe, quick and fun

parts, glued the paper sealer in place, and attached the screws and wire. Margo held up the finished hot pink, medium blue and chartreuse "abstract" in its blue frame and chartreuse mat.

"Dynamite!" said the woman, "and it's easy." Total time: one hour. Total expense: $10.

"We can't always promise to save you 50 percent," Margo explained. "You still have the cost of the materials. But we can save you all of the labor cost.

"Next time," she said when the customer left, "she'll be able to do almost all of the work. We've found that once women learn how to use these tools, they're excellent craftsmen."

Learning to use the tools at the next table was a woman who had brought in a piece of crewel embroidery. "Since glass is not used on needlework," Joan told her, "a linen mat might not soil as easily as a paper one. Glass," she went on to explain, "would prevent the material from 'breathing' (it might hold condensation of moisture and cause eventual mold) and prevent the textural quality from showing to its best advantage."

To give that textural quality extra dimension, Joan showed the woman how to cut and insert a one-quarter-inch layer of foam between the needlework and its backing.

All Frame Factory owners attend conferences to learn the latest framing techniques. All shops offer the same full range of equipment and materials and service. All offer custom framing as well. Where they differ is in the varied backgrounds and personalities owners bring to their shops.

Phoebe Wood and Barbara Llewellyn's more subdued shop in Jenkintown, Pa., stresses techniques, such as quadruple mats all in the same soft shade so the beveled edges appear as fine white lines on a single mat. A shop in a college town might feature rough textures and natural colors. The shops in Florida may be geared toward older clientele who ask that the employees do more of the matting and cutting.

Meanwhile, Joan and Margo's shop hummed with customers on their second and third visits. A man who was "framing" a radio for a niche in his boat joked with another who was framing the copper plate from his wedding invitation for an anniversary present. A woman was arranging porcelain pipes in a green velvet shadow box; a teen-ager was cutting out 75 openings in a mat for a photo collage, and a young mother was framing calico appliqués of the letters of the alphabet in contrasting calico frames for her baby's room.

Total reaction: "Great therapy," someone said. "It's like having your own workroom, but you don't have to clean up," added the teen-ager. And a woman who was framing an antique valentine contributed: "I have time to finish this and still get the roast in for company dinner!" ■



54 Proof Liqueur. © 1977 Arrow Liquors Company, Allen Park, Michigan.

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HOUSE BEAUTIFUL
February 1978

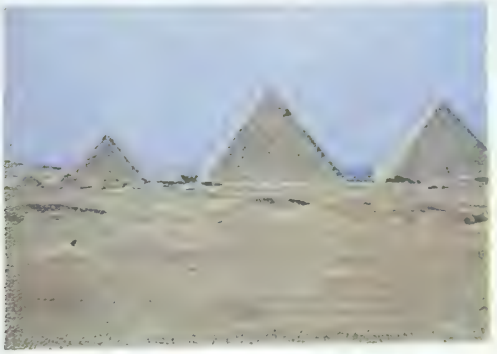
SOFT-EDGE: MODERN ROUNDS THE CORNER



There's a new look in design and decoration today. It's contemporary without the hard edges. It's elegance coupled with practicality. It's warm, livable and modern, reflecting today's easy living. Take a look at the apartment of Bloomingdale's president Marvin Traub and his wife, Lee Traub. Theirs is a soft surround of comfy banquettes and a paring down of clutter. Listen to designer John Saladino, one who helped modern design turn the corner from sharp to plump. And watch as architect Charles Moore makes a San Francisco townhouse come alive with interiors that are filled with fun and humor.









Join us on a trip to the land of the Nile. Inspired by the enthusiasm for the treasures of Tutankhamun, now touring the country in a spectacular exhibit, American designers are picking up on the theme and elaborating with a full palette of Egyptian reflective patterns and fabrics. At the same time, our own culture has been busy elevating the bath until it has become very nearly the most exciting room in the house. *House Beautiful* has designed the sensuous bath—an at-home spa for two. All this—and more—just pages away.



Antique Chinese scrolls, hung from a Plexiglas rod, give the living area pattern and color. Accessories are few but important.

A SURROUND OF EASE & ELEGANCE

By MARION GOUGH □ The soft look is here. After a period of excessive pattern and rooms full of superfluous furnishings, we seem to be realizing that we are "modern" after all. Sixty years later we are making our peace with the Bauhaus concept of straight, unencumbered line and clutterless living because in principle "modern" works well, fits the functional scheme of things as well, honing down its hard edges, rounding its corners and softening it with fabric.

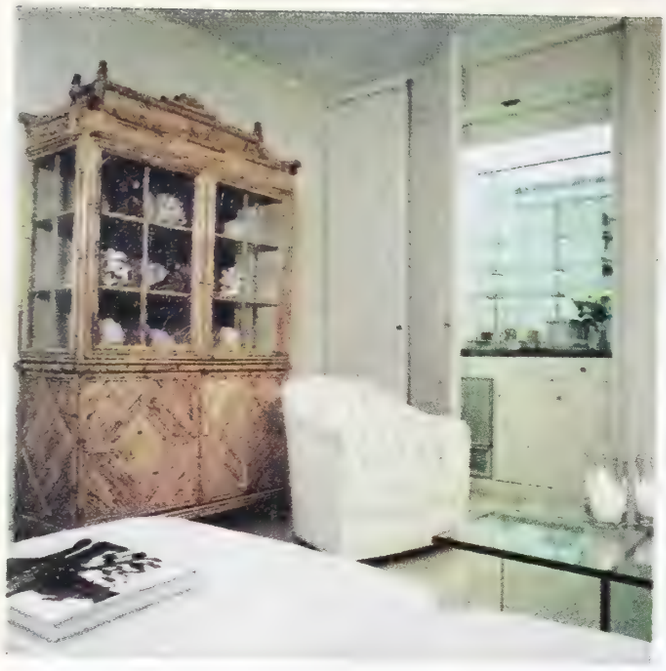
The new softness syndrome is amply evident in the New York apartment of Mr. and Mrs. Marvin Traub. Traub is president of Bloomingdale's, the department store noted for its on-target awareness of how the winds of popular taste are blowing. The interior designer was Richard Knapple, the store's home furnishings fashion director, and this is his response to the Traubs' needs. "We wanted uncluttered, contemporary surroundings that would be "first and foremost comfortable, warm and livable." They wanted nothing slick, nothing formal, but a neutral background for living and entertaining that would not detract from their river view.

This is modern mollified—its erstwhile, often-criticized hard edges softened, while its clean functionalism and lack of excess still remain. But here is the big news—natural canvas, quilted in a chevron pattern, covers sectional banquettes and ottomans, rounding their square corners and adding an extra layer of cushiony comfort. The stitch and puff of quilting gives this plainest of plain Jane fabrics a luxurious, almost sensuous texture that is pleasing to eye and touch. A subtlety that adds visual variety—quilted canvas on the armchair is the same chevron pattern reduced in scale. Further softening and literally quieting the room are walls cov-



ORMAN McGRATH





Split cane cabinet displays rare dolls and coral.



Quilting lined foyer: Siva sits on fossil stone.



Dining area is an uncurtained window corner with bright daytime views of the river and skyscrapers.

The Traub apartment expresses a thoroughly contemporary acceptance of the established "modern" philosphy that it is better to live with a few well-working possessions than a gaggle of gewgaws and extraneous pattern. Where it breaks with old-line "modern" is in the introduction of curved forms as opposed to hard outlines. We see this not only in the quilting and in the softly rounded use of fabric, but in the circular dining table, the china cabinet and dining chairs where materials, cane and rattan, are also innately curving shapes.



Curved, undulating lines and softly manipulated fabric are replacing the hard-edge of old-line "modern," giving it a warmth that appeals to the human spirit.

By night, the dining area windows bring in a glamorous mural of city lights, sheer enchantment to dine by. Knapple treated the view as part of the room design.



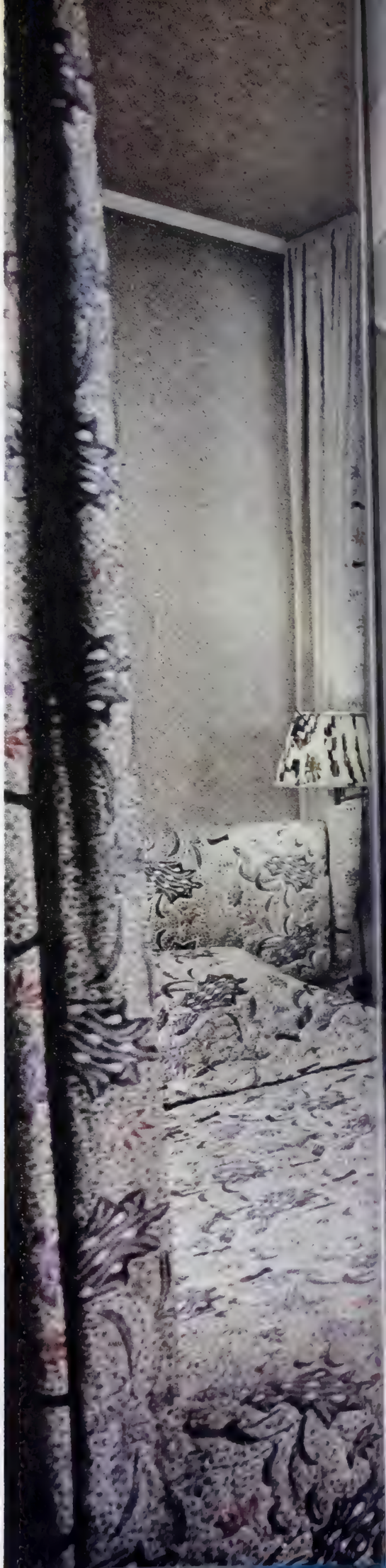
Observers of the living scene see a close relationship between the softening look in home furnishings and the soft, clinging, sensuous character of current apparel fashions.

In fashion today there has been enthusiastic acceptance of softly draped, curvaceously cut garments that cling voluptuously or float airily. This yearning for softness might have been foreseen when the young went into granny dresses, crochet and fringed shawls. It has been anticipated in interior design because sooner or later home furnishings reflect fashion and the emotional response that makes any fashion acceptable. And so, in the home, we are seeing this same search for softness—in trends toward paler, more delicate colors, in the warming glint of gold that is creeping up on the silvery metals, and particularly in the broadened use of fabric, that prime number one softener of surfaces. Expect to see fabric—quilted, padded, draped—play more and more inventive roles, as the Traub apartment foreshadows. In the bedroom (*right*) a pale café au lait cotton was applied to walls over cotton batting, surrounding the room in a coccoon of visual warmth and adding a plus of insulation against noise. The same fabric covers the blinds and lines window and bed draperies. Matching the draperies, a quiet, almost pastel East Indian cotton print was quilted for bedspread, headboard and window seat cushion. Quilted, the print takes on a plump, downy dimension that immediately suggests luxurious, sybaritic comfort. A diamond print was similarly quilted to cover the curving form of a channeled armchair. The den (*below*) is also an occasional guest bedroom. Walls and floor are covered in sisal matting. Suede and batik cushions add color, pattern and cushiness to the sectional sofa beds.

Rooms full of oddments and excess pattern seem to have had their day and so the lack of clutter here can be construed as another straw in the wind. In the bedroom (right) *stacking bedtrays serve as a window seat table; a wall bracket lamp, shaded in the bedspread fabric, frees space on night table.*

In the den, cube tables are on casters and roll aside when sofas open out as two beds. Bookcases, of Knapple design, have wall-matching sisal panels.





FOR DETAILS SEE PRODUCT INFORMATION



THE CALL IS FOR QUILTING

A padding and stitching technique 12,000 years old is the hottest news in home furnishings and a sure sign that the soft-edge look has arrived.

It isn't as if we've never seen quilting before. Who hasn't marveled at the patchwork and appliqué quilts that kept our ancestors warm (the criterion: 10 tiny stitches to the inch, all worked by deft hands). And for years the decorators have been giving dimensional texture and puff to printed fabrics by outline-quilting the design motifs. But what we have never seen before is quilting in such profusion, used in so many ways in so many places. What is certainly news is the proliferation of solid-color fabrics quilted in such a way that the stitchery itself creates a fabric pattern besides giving the fabric a soft, textural interest. The resulting look is so fresh to most eyes that we might just as well say that a new genre of fabric has been invented. Such quilted solids are now available by the yard, through decorators, in a remarkable variety of stitch patterns. And, since any material that can be stitched can be quilted, the range of fabrics—and decorative possibilities—seems unlimited. The boom in quilting is definitely on and there should be no doubt in anyone's mind that the soft-edge look is in when furniture manufacturers are now offering their armchairs and sofas cushily covered in quilted upholstery.

Richard Knapple, the home furnishings design chief at Bloomingdale's, is the mastermind behind their model rooms. As every New Yorker knows, the periodic unveiling of these rooms is practically a civic event. More than that, the rooms are considered by many a clear look in the crystal ball that foretells the direction design is taking. What Knapple says deserves an ear. What he does with quilting deserves an eye (see the Traub apartment on the preceding pages).

Knapple says, "I like the soft look of quilting. It's right, it's today. It offers so many different effects on so many different fabrics, the possibilities are endless. I've been using quilting for years, because I like what you can do with it." In the foyer of the Traub apartment, the designer covered the walls in white canvas quilted in a small chevron design. This gives the small space just the right textural interest, just the right suggestion of pattern in just the right scale. There are so many stock quilting patterns to choose from that you'll have no trouble finding the one to give the effect you're after. Or you can have fabric quilted in a design of your own. "I don't have any preferences in pattern—I use so many different ones," says Knapple. Channeling is the standard pattern—vertical stitching along the length of the fabric, separated by two to eight inches. Eight-inch channel quilting applied to a wall can give a room a great architectural feeling. And many effects are possible, traditional or contemporary. "Quilting seems to fit with everything," continues Knapple. You can outline flowered chintz for an 18th-century look or get a jet-age look by quilting ski-jacket nylon. I use quilting to get the Oriental feeling of Kabuki costumes or Chinese padded robes. Some quilting patterns suggest Egyptian sculpture and the stylized feather motif you see in tomb paintings."

> "Quilting is right—it's today. It offers so many different effects on so many different fabrics."
>
> *—Richard Knapple, Bloomingdale's home furnishings fashion director*

In Bess Cutcheon's *The Perfect Patchwork Primer,* she reports that quilting and appliqué were known to the Egyptians in 10,000 B.C. and probably before that to the Chinese who quilted their winter clothes for warmth. Right up to this century the Chinese and Japanese used silk floss for quilting filler. Nowadays, the padding used is usually polyester floss, sometimes combined with cotton batting. "It rather amuses me that quilting seems to have had its start in Egyptian and Chinese apparel," comments Knapple. "We can bring that up to date. I don't think there's any question that home furnishings follow fashion and in our time the quilted look has been in fashion for some years. If you watch what people like to wear, you can get an inkling of what they will want to live with in a few years. The time gap between the character of fashion and the character of home furnishings seems to be getting shorter and shorter. So this new interest in quilting isn't as phenomenal as it might appear. Both fashion and home furnishings are reflecting a psychological need for softness, downiness in belongings that are comfortable and embracing."



MICHAEL DUNNE

Richard Knapple's rooms often foretell the future.



Quilting, in bald terms, is a stitching together of two fabrics through a downy filling that's sandwiched in between. The stitching may be done in a variety of patterns, its purpose to keep the filling from shifting. The decorative top fabric is backed by muslin or tricot. Tricot gives a degree of stretchability, particularly desirable if the fabric that is being quilted is to be used for upholstery.

But this hardly gives a clue to what quilting can accomplish. It can enrich even the simplest inexpensive fabric with a puffed and ridged texture that pleases the eye and produces a cushiony softness that bespeaks comfort and luxury. Soft as its effect may be, it also adds heft and durability to a fabric and, because it is a kind of wrinkling process in itself, camouflages wrinkles on any fabric likely to show creases. Any stitchable fabric is quiltable. Duck, canvas, silk, raw silk, wool, flannel, chintz, poplin, linen, chamois suede, Ultrasuede, vinyl and pandanus cloth are some of the popular present-day candidates. Even as heavy a material as rubber can be quilted, which suggests that you may soon be seeing quilted floor covering in the home.

Batting currently in use is usually Dacron or Kodel polyester floss, sometimes with cotton batting added. Depth of the puff can be low, medium or high and depends upon the amount of filling used. The more filling, the higher the price, although filling alone does not determine cost. This can be from $5 to $20 a yard and varies with the elaborateness of the pattern and the amount of stitchery that is required.

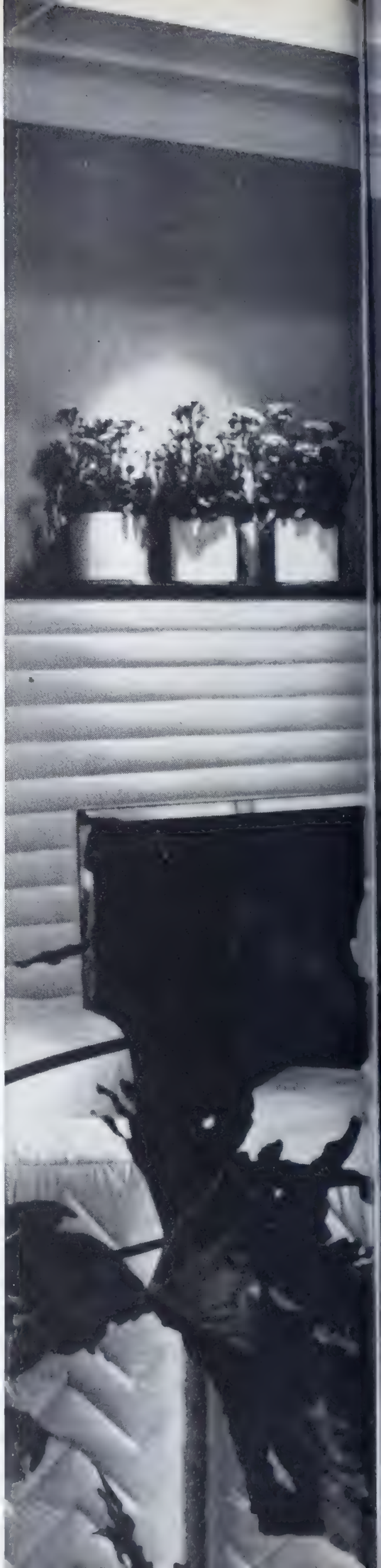
Standard quilting patterns are the vertically stitched channel, diamond, box or windowpane, chevron and the all-over squiggly line called vermicelli. These can be achieved by automatic quilting machines and are generally the less expensive. Custom patterns and outline stitching, which is used to delineate motifs, such as the flowers in a chintz, are done by machine but the stitching must be hand-guided and so the cost is higher. The thread used is usually cotton. Single stitching is considered adequate but a double or backstitched outline is stronger, more durable. Once quilted, a fabric can be manipulated as usual, but where considerable stitching and welting are required, say, in slipcovers, the thickness of cloth may present sewing difficulties that are best coped with by experts.

As for the upkeep and cleaning of quilted fabrics, the surface fabric determines the treatment, but it is generally recommended that quilted fabrics be dry cleaned. They can, of course, be Scotchgarded to cut down on soil and staining.

In the quilting process, fabric loses about 10 percent in width and length. This shrinkage increases with the complexity of the quilting pattern and the amount of stitching required. You can generally expect 22 yards of flat fabric to yield 20 yards of quilted fabric.

> "Quilting can enrich even the simplest, inexpensive fabric with a cushiony softness that bespeaks comfort and luxury"

Quilting is done by commercial firms, most of whom prefer to work through decorators rather than directly with the public. Failing a decorator of your own, you can have quilting done through an upholsterer who will probably not do the quilting himself but will farm it out to a commercial firm. Or, if you are a home sewer, you may do your own quilting, using a quilting attachment on your sewing machine to achieve a wide variety of effects. Such attachments are available at sewing centers. Recommended reading before you start is *The Quilting Primer* by Dorothy Frager, published by Chilton. For a listing of some quilting firms in major areas of the country, see Product Information.



DAN WYNN; FOR DETAILS, SEE PRODUCT INFORMATION

When furniture manufacturers are covering upholstered pieces in quilting, it's a sure sign that the public has taken the quilted look to its heart. Here is a new modular grouping by Thayer Coggin, softly rounded and covered in chevron-stitched chintz quilting. More quilting frames the windows and upholsters the fireplace—a feasible application if the fabric can be fireproofed.



SOFT, CLEAN & CUSHY

Editor J. BRADLEY REITER

As tastes change, we redecorate. As times change, we redefine. This Long Island, N.Y., home underwent both processes, its motif switched from super-patterned to stark simplicity and its interior spaces rearranged—all to suit the increasingly uncomplicated lifestyle of the owners.

When the need for change became obvious, their first decision was to look for a new house. This one was too cluttered, too cramped. Failing to find what they wanted, they turned to interior designer Louis Bromante of Bromante Associates. Together, they created an entirely new house out of the old one. "Above all, we wanted to simplify," explains Bromante. "To create a light, airy environment that would require a minimum of upkeep and be a background for the owners' collection of African and Indonesian art." What evolved is a striking contemporary residence combining low maintenance and high livability.

Plump loveseats and lounges predominate in fabrics chosen for their durability: washable Chamois suede in the dining room, heavy Indian cotton and soft wools in the living room and den. Floors were set with ceramic tile—cool and easily cleaned. Patterns were all but eliminated so as not to compete with art. And there isn't a lamp in the place. Instead, Bromante designed a new lighting system of inset beams complete with filters and dimmers. "They can create a variety of moods," he maintains, "and also light

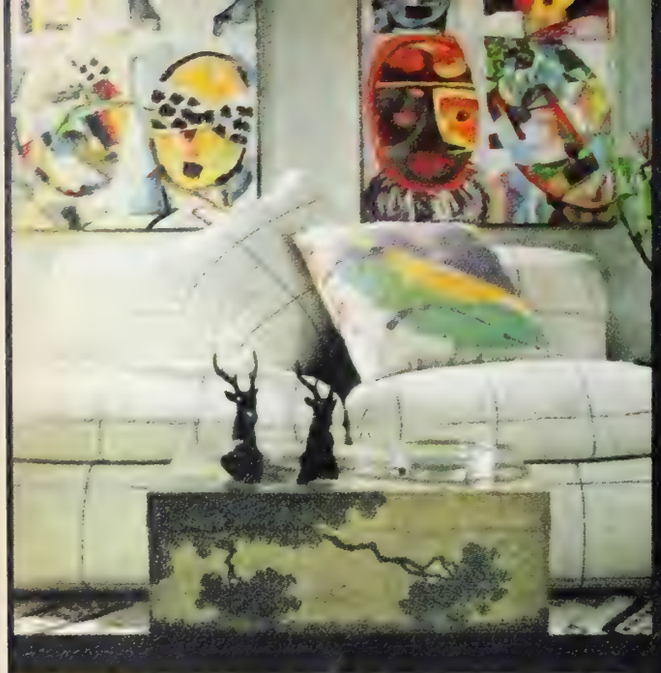
In dining room (right) *and adjacent den* (below), *contemporary furnishings make a striking foil for exotic art.*





CHRIS CALLIS







It's soft and subtle—so right for today

the artwork beautifully."

Nowhere is this new look more striking than in the dining room. Here, Bromante's changes were both architectural and decorative in creating a room that is both serviceable and worry-free. To facilitate the flow of traffic, the door was relocated from side to center. Pale sailcloth-covered walls and mirroring visually enlarge the area, and the whole is a monochromatic showcase for exotic objets d'art.

The living room, too, is a room designed to be lived in, not just looked at. Bromante describes it as "one big painting because every element blends and complements." At once restful and intriguing, it uses pale tones and sumptuously stuffed seating units as a background for primitive and modern art. Bromante chose a white India cotton quilted with army green thread for the sofas and chairs. "The lushness of the quilting compensates for the crudeness of the fabric," he explains. Stronger color and pattern is left to the large Tibetan dhurrie rug, which defines the conversation area from the uncarpeted card-table niche. Its bold geometric offsets the intentional restraint of furnishings. In this pared-down environment, each piece takes on an added importance. "I wanted to draw the eye to the art," says the designer. And, indeed, one cannot overlook such pieces as the antique Japanese wedding trunk, Oriental vase and Krishna fertility stone from India. Each stands out in this scheme of calculated simplicity.

The living room (right) *is an inviting area where voluptuous sofas offer comfort amid pieces of exotic art. Modern paintings and hand-painted pillows* (top left) *mix easily with primitive artifacts. At the far end of the room* (left), *a card-table setting pits straight lines of Chinese influence against the softness of plump wool cushions.*

FOR DETAILS, SEE PRODUCT INFORMATION





SMOOTHIES: DONGHIA PHASE II



Angelo Donghia compliments women, not with flowery phrases but with sensuous furniture designs and fabrics in a new group called Phase II. "I want women to feel pretty in their homes," he says. And so Phase II, like Phase I before it, features classic motifs redefined with flowing lines—luxuriant cushioning and gentlest profiles—all to make a woman feel positively soignée. Phase II fabrics show a clarity of color and fineness of lines that are the result of a revolutionary heat transfer print process. Patterns range from a subtle herringbone to a bold plaid, colors from seashell pastels to the deepest hues. Seen here, they freshen and flatter both Phases of Donghia's designs for Kroehler.

At left, *Phase II designs create a study in contrasts: dark and light, soft and hard. The "Harlowe" chair and loveseat in channel-quilted taupe flannel feature rolled arms and bun feet for a sink-in feeling. Together, they soften the vertical lines of a lacquer brown "Ching" table and white wood dowel wall.*

At right, *Phase II fabrics and furnishings interpret the classic style of ancient Rome. The armless "Orientations" chaise and coordinating sofa are emphasized in a pearly herringbone velvet called "New Wave," while the "Rotolo" chair stands out in deep "Oxford" plaid. And "Ching" tables are now in a natural finish.*







From Chinese to Chippendale, Donghia simplified and softened for a new phase in furnishings.

Above, *the dusty-hued "Oxford" diagonal plaid provides the punch in an intimate mirrored niche with Phase I furnishings: "Extensions" banquette-style loveseat and the Art Deco-inspired "Porto Bello" coffee table in pickled maple.*

Near left, *the focus of attention is the new "Animal Plaid" woven fabric applied to sofa and back wall. Its name derives from the dark stripe textured to resemble animal hide. Here, it is set off by taupe pillows on the Phase I "Dynasty" sofa and a dark brown lacquer "Ching" coffee table.*

Far left, *Phase II fabrics in tie-dye motifs lend a fresh look to the Chippendale-inspired seating units of Phase I—these rescaled by Donghia for today's comfort-conscious lifestyles. On the camelback sofa: a fine-lined white-on-indigo pattern called "Connections," its linear quality belying the sofa's curves. Reversing the scheme is "Counterpoint," a blue-on-white repeat pattern covering a pair of stylized armchairs.*

A SERENE UPHOLSTERED LANDSCAPE



It is a house of contradictions that complement each other. It sits on a street in New Jersey, yet speaks of the free and easy California lifestyle; it makes a strong contemporary statement, yet blends easily with its traditional neighbors; it offers elegant interiors worked with rustic materials from outdoors. And the key to the success of this house was the close cooperation between the owners—an energetic young couple with two children—the interior designer, John Saladino (*left*) and the architect, Roland Scharfspitz. Saladino echoed the angles and curves of the free-form architecture indoors. "I wanted to take the exterior shape of the house and bring it indoors for a cohesive statement," he said. Fieldstone that's used in the house (*Continued on page 92*)

MICHAEL DUNNE

In the sunken living area (right), *leather sofas and silk pillows are elegant touches in the rustic surrounding of fieldstone walls and a sisal carpet.*

Banquette corner of the living room (below) *has sherbet hues bathed in light from tall doors.*







SALADINO: OPINIONS AND ATTITUDES

"I view an interior as an emotional experience. It must move the spirit as much as it serves the body. It must be a place of retreat, an environment that counteracts all the reality of the workaday world. Otherwise, it is no more than mere shelter. And if all you want is shelter, you don't need me—you can buy a tent."

By SUSAN SCHRAUB □ When John Saladino designs an interior, it is one of high emotional content. For his is a very personal involvement with his work. Ask him to describe his style and words such as tactile, sensual and sumptuous race out. We credit him as one of the leading forces responsible for freeing the concept of "modern" from the stereotype riders of hard-edge and sterile. To him, modern means warm and livable. Here, Saladino discusses what inspires him, what dismays him and what he sees in the future for himself and his field.

Q What are people looking for in their living environments today? And how do you interpret it in your own work?

A Above all, I think what we all want today is a lack of clutter. We seek serenity in our surroundings. We look for interiors that will serve as retreats from the pressures of the workaday world. We want easy care and practicality but, at the same time, we are not willing to forego elegance and comfort. I always attempt to design the divine landscape, one that will be a total denial of the chaos of the world outside. You might say I seek an Elysium. And I think of each interior as a walking work of art, a complete landscape that can move you spiritually and emotionally. To design such interiors is my most important contribution.

That's why mine is a philosophy of minimalism. What is left out of an interior is equally as important as what is put in. I celebrate the negative spaces—the empty space between the chair and the wall is as much a design element as the shape of that chair or the color of that wall. In fact, my goal is to overcome the

Q In approaching a new design project, what questions do you ask of yourself and your clients?

A Of course, I gear my designs to the needs and tastes of the individual clients. How will they use the room and how often? Do they have allergies to certain fabrics? Do they have children? I am married and have a child. I know what that means. I wouldn't recommend suede upholstery to a family with young children. For practicality and an easy change of decor, I like slipcovers. They may be changed with the seasons and easily cleaned. In the New Jersey home (shown in this issue), I double-slipcovered the pillows in the den so that one set may be used while the other is being cleaned. Another childproof material I often recommend is bleached horsehair. It can actually be scoured.

These are the practical and professional concerns, but the real challenge lies in the search beyond these for the creation of the room as art. I see the design of an interior as fine art—as opposed to applied art—in that it must fill the needs of reality, yet overcome it, as well. I view a room almost as an enemy, a box-like confine that must be transcended. My challenge is to find ways to extend the room visually beyond its six planes. To this end, I am always striving for new approaches.

Q Does this mean that you have broken with all tradition? That you don't draw from the past?

A I question every solution from the past, reexamine everything that has gone before—even my own successes, for too much of the same style leads to rigor mortis. To be creative, to grow, you must always be willing to stick your neck out. That is not to say I reject the past. New approaches are often found in



MICHAEL DUNNE

the old. I have taken past techniques and refurbished them for the 20th century. My stainless steel ceilings are a modernization of the old Baroque ceilings, those painted with sky and clouds. The material is sleek and contemporary, but the soaring "ceilingless" feeling of those old ceilings is the same. Even such a simple thing as a doorway should do more than just allow passage. It should celebrate a change in space. In that same New Jersey house, the doorless opening between dining area and den actually allows the person to participate in the structure of the long fieldstone wall, to move through its massiveness—an important design element in the area.

So: I don't like unnecessary expanses of glass where there is no view; I don't like pillows that look like petrified waffles; I insist upon good reading lights with a comfortable chair and a table close at hand. This is practical. In other words, I object to a "staged" modern environment. If it's too perfect, you can't live in it.

Another pet peeve is the use of status symbols: costly Plexiglas ice buckets, snakeskin coffee tables inlaid with gold, tortoise-shell nesting tables, anything that makes a bathroom look overdone and vulgar. Such items are products of a "design supermarket" mentality—a box of French Provincial, a can of Chippendale, a bunch of Early American.

We all worked together—the couple, my creative director and project designer Gerry Kuhn and myself—to create a free flow of space (*see plan*) with an abundance of natural stone and light and a scheme of soft sherbet colors. The result was unique: pale colors in an aggressively eclectic environment. My "look" adapted to their lifestyle.

Although I have definite tastes, I always prefer to have the client get involved. It is helpful to have some parameters, some idea of taste, spatial needs, colors, budget. The few jobs where the client has offered no opinions or limitations have been the hardest. Where do you begin and where do you draw the line? Too much freedom equals paralysis.

Q In your career as an interior designer, you have consistently gone your own way, avoiding many of the prevalent trends we see around us. Do you object to much of what is being done in the field today?

A I think decorating is too merchandise-oriented today. Interior design schools don't teach enough of the philosophy of decorating. Consequently, what is produced are interiors that do not make the average person comfortable. In terms of modern design, especially, one doesn't feel cozy. And, in today's world of pressure and tension, we all have an emotional need to feel protected. Modern houses often have too much glass. Many are not warm in the psychological sense. I often wonder, do the designers of these houses go home to glass environments or to cozy brownstones? In my own work, I hedge modern. I try to humanize 20th-century interiors.

Q Do people come to you for the "Saladino look" or do they expect you to create interiors that are reflections of their own preconceived ideas?

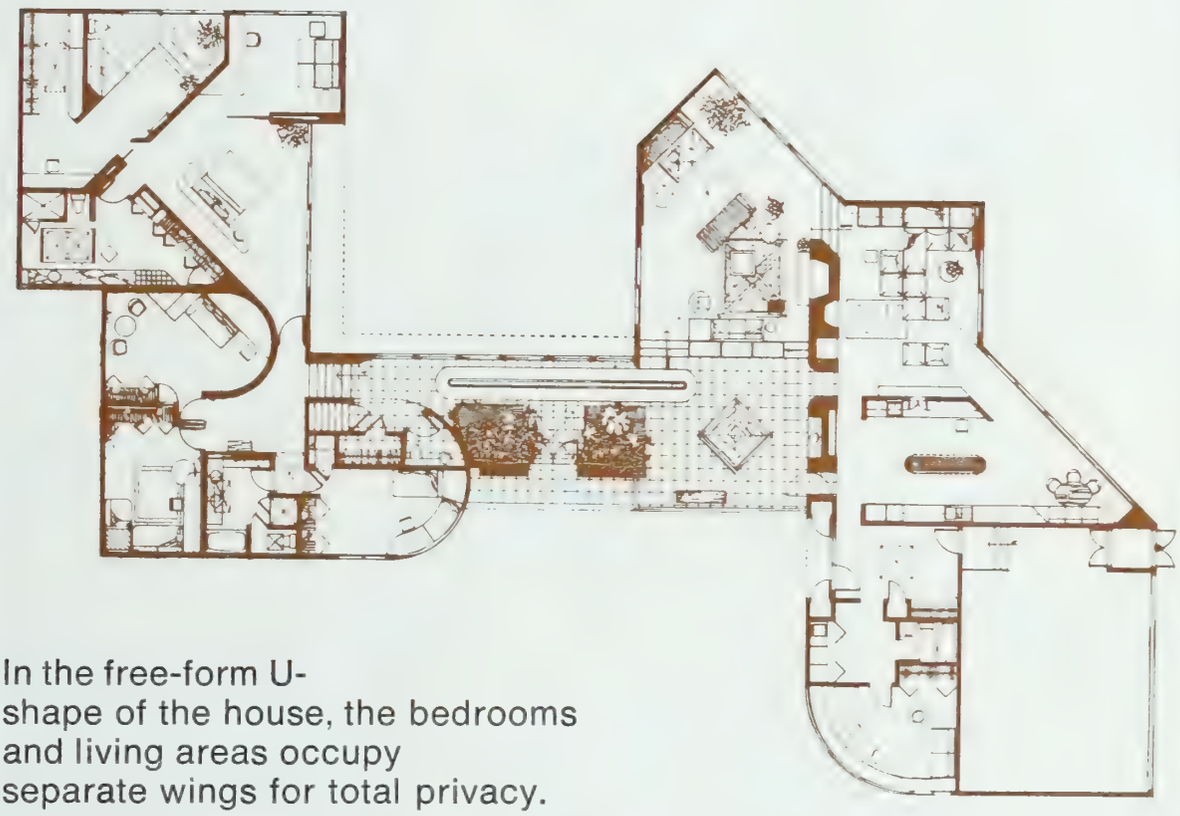
A Most of my clients have come to me for my reputation and my "look." But when we deal with a preexisting structure with architectural detail and beauty already there, it is different than when we start from scratch building a house. Many times, the former is more difficult, as in a Frank Lloyd Wright house I recently decorated. Such a structure makes a very strong statement of its own. How do you superimpose your own ego on Frank Lloyd Wright? In that project, I learned to be more passive. By contrast, the New Jersey house was custom designed to suit the owners, who then came to me for the interiors because they recognized my taste as theirs.

Q Judging from what clients are asking you for and what you see around you both in the trade and retail stores, what do you perceive as the new directions in interior design?

A I see more playfulness. Our whole attitude in architecture is less serious and self-righteous. I see historical details being used humorously: chunks of columns standing alone. There is a lot of trellising occurring—a conscious play with fake facades. This is not bad because it recognizes that there is no such thing as an "honest interior." It is all illusion, no more than lying in an artful manner. I see a growing emphasis on Old World colors, faded and muted; and fluctuating colors, all those floating, borderline shades. Even fabric names are turning tongue-in-cheek. I am very pleased to see we are becoming less starkly reverent. It's interesting to note that, whereas 18th-century culture came down from the palace, 20th-century culture is coming up from the street. Like bluejeans in fashion, the new look is softer and less strident.

Q Assume for a moment you have total carte blanche for yourself and your family. What would be your ideal environment—both inside and outside?

A I respond to an enclosed, secret interior, entrances that are a total surprise. My ideal house would not (*Continued on page 124*)



In the free-form U-shape of the house, the bedrooms and living areas occupy separate wings for total privacy.

"The feeling one gets throughout this house is that of a perpetually warm California-style climate."

(*Continued from page 88*) foundation makes up the fireplace wall stretching from living to dining area to skylit entry. Saladino says, "I comprehend space sequentially, constricted to expanded, dark to light." Only a change in level divides the living room from the dining area, where banquettes tuck under a bleached ash table and the stone wall houses a complete wet bar. In this way, the dining area, a space of only occasional use, contributes to the overall size of the living area while retaining a separateness of its own. Similarly, the kitchen connects in a single curving sweep with a breakfast area and the den.

Envisioning the den as an "upholstered landscape," Saladino interpreted the space vertically as well as horizontally with a multilevel system of custom-designed modular seating units. Haitian cotton chairs and ottomans topped with cotton duck pillows rise toward a far corner where graduated cubes hold stereo equipment. "Each level gives a new vantage point from which to comprehend the space," he explained. "This room was designed as a cozy retreat, a place to curl up in on cold, rainy days."



The entry (above), *"an immense terrarium," is filled with light and greenery.*

The monochromatic den (right) *derives color from a Tunisian rug, American Indian pillows and a row of artifacts.*

A custom-designed dining table (below), *stores banquettes under the cube top.*



Bleached and pickled oak floors (below), *that run diagonally, unify the kitchen, dinette and den.*

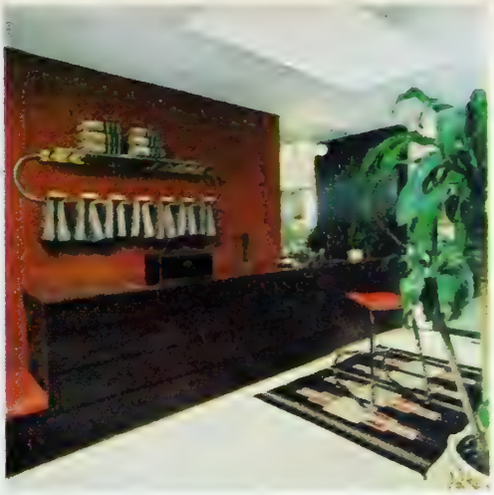












The man's bath (above) *has a custom-made lacquer dresser with marble top.*

> The bedroom must be a place of luxurious retreat, removed from all pressures.

For the utmost privacy and quiet, the master bedroom occupies its own wing. Saladino prefers to think of it as a "sleeping chamber—a place of soft moods for complete rest." Indeed, in the master suite, the bedroom is furnished only with a bed and custom-designed headboard unit, this housing lamps, night tables, books and all electrical controls. In the adjoining sitting area, a special desk holds a television that swivels to face either side of the room. Here, too, is the ultimate in luxury: his and hers baths; his, deep red and brown sparked by an Art Deco towel rack; hers, beige travertine with carpeted exercise area.

FOR DETAILS, SEE PRODUCT INFORMATION

Palest peach creates a restful mood in master suite (left)*; a curved padded wall leads to sitting room.*

The lady's bath (below) *features a ceiling-high gym bar/towel rack.*



COLOR GONE RICH

Sherbet pastels and classic accents harmonize in soft-edge style.

We've been hearing about soft-edge style, and the question that immediately comes to mind is: What exactly is it? It is modern—but more—it's liveable, comfortable modern, with all the elegance once available only in traditional design. It's plump, and kind of cozy, and graceful to boot. David Easton, of Easton and La Rocca, Inc., has mastered soft-edge style. He uses form and color in the New York apartment here. Another key element to note is Easton's use of the new pastels. Sherbet shades of plum, ivory, yellow and green soften the apartment's entire outlook. Softness is provided by the living room's upholstered pieces (*top*)—an overstuffed sofa, chair and ottoman trio covered in slubby fabric. The shape is modern but rounded, and the room's resulting style is compatible with traditional period pieces like the Louis XVI style chairs (covered in chamois-toned pseudo-suede) and the 18th-century console table inlaid with ivory. The dining room (*bottom*) has the same graceful feeling, but with a dash of richer color. Walls are hand-glazed a plum beige for an intimate mood, and the casual, relaxed air is played up by the juxtaposition of classic Louis XVI chairs and a round table. Track lighting and blond wood floors in both rooms add to the theme.



The living room fireplace is set off by a space reflecting mirror.

Louis XVI chairs and a round table carry out the soft-edge theme for dining.



CHRIS CALLIS; FOR DETAILS, SEE PRODUCT INFORMATION



One reason the living room works as well as it does is that each piece is carefully chosen: colors, shapes and patterns all blend in perfectly. The pastels of the rug are picked up by the plump sofa, covered in ivory slubby-textured fabric, and geometric pillows match the dhurrie's pattern. The Honan silk draperies are dyed to match the walls and the yellow of the rug, and add a touch more elegance than plain white draperies. The sofa and coffee table, arranged to be the decorating focus of the room, are spotlighted even further with angled track lighting. Tall tree-size plants add a spot of bright color.

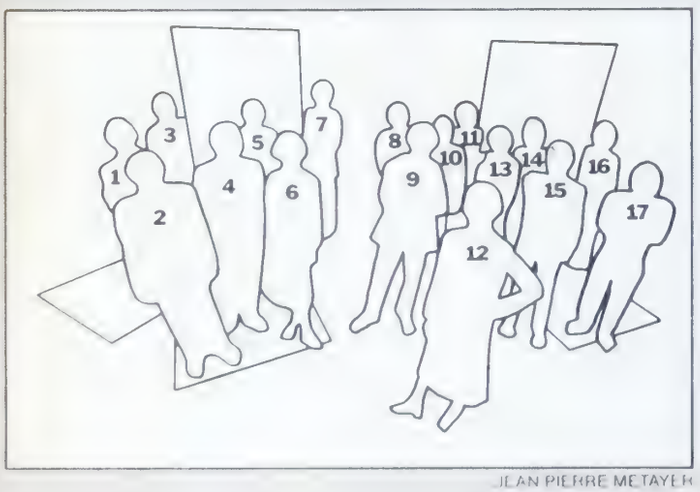
DESIGNING PEOPLE

Designers and industry join forces in an innovative new program.

By SUSAN GRANT LEWIN ☐ Who took plastic laminate out of the kitchen and wrapped it over platform beds, desks, tables, and modular storage systems? Architects and designers, that's who, like the 17 pictured here. It follows, then, said the largest producer of such decorative laminates, the Formica Corp., that designers could go even further to expand the uses and application of their product. The Cincinnati-based firm believes designers might even improve upon the product itself. The firm has therefore formed a Design Advisory Board of architects and designers that, according to Martin B. Friedman, president of the Formica Corp., will be considered at the "highest decision-making levels of our company." The firm will also award grants to the board member designers, three of which have already been given for explorations in furniture design. It is evidence of how the program will have repercussions in related industries. This dialogue between industry and the design community bodes well for all of us. As Friedman states, "Without the designer working with the manufacturer, we could face a future where building products meet manufacturing expediency only, resulting in dull and uninspired environments." The Design Board is admittedly an ambitious project but, he cautions, if industry is not willing to take these risks, who will? "And if we don't, who will we blame if not ourselves," he asks.



Members of the Formica Corporation Design Advisory Board are 1) Bruce Gregga 2) Alan Buchsbaum 3) William Turnbull Jr. 4) Gamal El Zoghby 5) Charles Morris Mount 6) Barbara Schwartz 7) Billy McCarty 8) Tony Moses 9) Charles Boxenbaum 10) John Saladino .11) Richard W. Hobbs 12) Barbara Ross 13) Norton Juster 14) Paul Segal 15) Donald Singer 16) Margaret Larcade 17) Joe D'Urso.



JEAN PIERRE METAYER





Built four years after the earthquake, this Bay Area style house reveals little of the interior by its inconspicuous shingled facade.

COME-ALIVE HOUSE

By SUSAN GRANT LEWIN □ "This is a house that has been loved and caressed. It was never an architectural beauty but, like character lines in an old face, it has interesting features that were already there. In remodeling the house, we were always sympathetic to them," says noted architect Charles Moore, who added new vibrance and life to the 1910 dowager house sitting atop San Francisco's Russian Hill. Working with him was fellow architect, Dmitri Vedensky.

The house's new alive quality happened slowly: work was done one step at a time rather than by gutting it. Instead of angular forms, soft round shapes—such as the barrel-vaulted ceiling above the bay window that was already there—formed the basis of the new design. The owners', Dr. Henry and Carol Shinefield, sensitive selection of furnishings, plump Italian seating she loves and outsize antiques he dotes on, add curves to the space.

MORLEY BAER



In the Shinefield kitchen (left) *open shelves replace hanging wall cabinets. In the master bedroom* (right) *an antique bed—delightfully high off the floor—contrasts with modern furniture. An overhead skylight, enormous plant and tile floors are tropical notes.*

The whole house is alive with surprises

Perched above the rest of the house, the master bedroom (*right*) has an airy, white-washed, Mediterranean quality. Here, too, the Shinefield's unerring eye for curvaceous modern and superscaled antiques —the white-on-white Joe Colombo lounge chair and large English bed —combine with wit and humor. Of the collaboration between owners and architect, Moore says, "When Carol and I would get together we set each other off, spinning a fantasy about the house." Because the house evolved in this way, it doesn't look "done up." Describing this same process in his recent book, *The Place of Houses*, Moore explains, "I try to clarify choices for the owner to focus attention away from the muddle of building decisions and on to more personal concerns." Carol Shinefield was also extremely selective in her furnishing choices. Owner and designer for two ready-to-wear firms, Terrific Co. and Cassime, she also owns a retail shop in Ghiradelli Square in San Francisco. The Design Research-Marimekko influences in the house are strong. In fact, Finnish designer Ristomatti Ratia designed the kitchen (*above left*) and gave her the idea of platforms in the living room, the better to see the splendid view. This view is best seen from Dr. Shinefield's study, a level up that is reached via the staircase in the bedroom (*right*) Throughout the project, architect Moore never lost sight of his major objective: spatial cohesion in the small two-bedroom house.

FOR DETAILS, SEE PRODUCT INFORMATION

Brightly colored metal rods hang from ceiling in five-year-old Michael's room (below). *The large shelf is created by the garage, below. Ladder is used to reach toys.*





Echoes of the Nile

Inspired by art treasures now touring this country, American designers are adapting ancient Egyptian motifs, bringing the desert neutrals and vivid jewel tones to our color palette. You can capture the romance of Egypt for your home. We show you how, overleaf.







On the bed (left), *"Animals of the Nile" fabric, and on the wall* (below left), *"Basketry" wallcovering, both from Perceptive Concepts.*



Hieroglyph-striped fabric covers Simmons' new day bed, part of the "Theban" collection.
DAN WYNN



TO EGYPT AND BACK HOME

Egypt can be a subtle mood or a bold statement—it all depends on how you use the wealth of Egyptian-influenced home furnishings now available. We invited three designers to give us their interpretations of Egypt, using Perceptive Concepts' "Treasures of Egypt" fabrics and wallcoverings. This collection was inspired by the "Treasures of Tutankhamun" show and approved by the Metropolitan Museum of Art. Here are the results, and some new products.
FELICIANO

Bebe Winkler laid "Large Royal Fan" wallpaper—not on the wall—but on the floor of this serene living room. The lion-footed chair and elegant palms complete a look that says "Egypt."



BRADLEY OLMAN

Fabrics, furniture and wallcoverings can bring Egypt—an accent note or a dominant theme—to your home. Here are the ways.

Influenced by royal Egyptian furnishings is "Valley of the Kings" table collection from Hammary. All pieces, including étagère, console and plant stand below, are available in two finishes: desert sand and Nubian brown. Continuing ancient traditions, some of the furniture is embossed with mythical symbols and motifs (detail, bottom).









DAN WYNN



At their design source on the Nile: an array of Perceptive Concepts' fabrics. The ancient themes were adapted by James Patterson and George Faltin.
EMMETT BRIGHT

Tom O'Toole used only subtle hints of Egypt in the furnishings to create a bedroom (*opposite page, top*) that's traditional and restful. The camel-colored, Scotchgard-treated carpet by Bigelow sets a warm desert tone underfoot. In contrast, Bebe Winkler's living room (*opposite page, bottom*) is sparsely furnished, light, airy and regal—reminiscent of a palace by the Nile. And Louis Bromante's bedroom (*above*) is Egypt at its most casual and whimsical, with the hoof-legged table and lotus-topped torchères adding humor. Bromante placed Hinson's "Sekura Matting" on the floor to suggest a room afloat on a reed boat.

FOR DETAILS, SEE PRODUCT INFORMATION

...and the Egyptian influence continues



Here is a bit of Egypt you can pick up and bring home. Both of these rooms are full of fabrics, furniture and accessories that were inspired by ancient designs and that are available in stores right now. Use them wisely—not for a total Egyptian "look," but, perhaps, to add a touch of antiquity to a fairly modern room. Or, as Clifford Stanton, A.I.D., has done above, at the base of a tree's bare color scheme. Stanton has taken the desert sand and jewel tones for this contemporary living room from Bloomingdale's "Classic Fabric collection. There are "Luxor"-patterned drapes on couches, "Nile" scallops on the wicker chairs and ottoman and the coordinating, feathery "Lotus" blossoms for the draperies. Natural-fiber coirs and rugs, tortoises and gold accessories and the painting above the sofa blend the subtle color palette of the fabrics.

Egypt's influence on the home furnishings market has not yet peaked," according to Richard Knapple, Bloomingdale's home furnishings fashion director. He predicts that the greatest introduction of new Egyptian-inspired products will coincide with the opening of the "Treasures of Tutankhamun" exhibit at New York's Metropolitan Museum of Art in December.

To anticipate this trend, Knapple created the fantasy bedroom at right. This showcase for adaptations and authentic Egyptian objects was planned around the canopy bed. Draped with gossamer white gauze and topped by lotus finials, the bed recalls warm nights by the Nile. But, Knapple insists, he designed this bed for today's living. Consider it, for example, as a romantic addition to a contemporary bedroom. Ancient Egyptian elements in the room—the wooden mask of the 26th dynasty, the reproduction stools, the lotus-motif moldings are, in a design sense, timeless. □ *Editors* JACK MACURDY *and* JASON KONTOS



A ROOM WITH APPEAL TO ALL THE SENSES

By JOHN H. INGERSOLL □ We call it the Sensuous Bath, the forerunner of a new kind of space in which the body is not simply cleansed but revived. You might begin with the tingling sensation of a hot whirlpool bath, or bask beneath the sauna-like heat radiating within an environmental enclosure. And then there is exercise, currently the national mania. Rather than dodge early-morning cars or wait an hour for the tennis court, a new wave of people are toning their muscles indoors with the aid of ingenious equipment. Where? Most logically in an expanded bath, designed along the lines of the bath you see on these pages. An exercise area lies on one side of the vanity partition (*opposite top*), and the bath portion lies on the other side. It's a simple, yet ingenious division of space, accompanied by dozens of storage, lighting and luxurious ideas. The entire space, fitted out exclusively with Kohler equipment, was inspired by that company, designed by Larry Peabody, a furniture and interior designer, and encouraged from beginning to end by House Beautiful. These scenes also introduce Kohler's latest fashion color, Country Grey, a warm livable shade that forms a perfect background for dozens of lively accent colors: colors, for example, like the verdant green of Rhipsalis and Episcia plants suspended from the skylight, or the rich navy of the towel laid over the redwood surround for the tub. "And why not enjoy art in the bath," urges the designer, who planned the built-in vitrine above (*Continued on page 120*)





Bathed by sunlight from above, and in full view of a privacy garden perfect for outdoor sunbathing, this couple takes advantage of "The Bath," Kohler's roomy means for single or double bathing. The water is roiled by whirlpool jets, a delicious new twist added recently as an option. Water-resistant redwood surrounds the tub and blends with the terra-cotta tile, separated by a warm gray grout line that picks up the fixture color, Country Grey. On the back wall (right) *are alcoves for the toilet and bidet. On the wall alongside the toilet: a mini-library, and between the spaces hangs a polypodium fern. Sunlight-resembling fluorescent lamps illuminate the alcoves and are designed with the skylight for after-hours bathing.*
MARIS/SEMEL













Reflecting an architectural theme throughout of southwestern character, an alcove arches above a two-lavatory vanity (left). *Three views demonstrate the flexibility of the lighting design. There is a special scheme for daytime and nighttime requirements. The morning begins in maximum illumination* (far left). *Both fluorescent and incandescent sources flood the space (the incandescent turned to top intensity on a dimmer switch). The string of low-wattage incandescent lamps* (center) *curves above the vanity surface, shedding a glow perfect for evening makeup. Fluorescent lamps behind diffusing panels of frosted glass* (right) *produce the ideal light for daytime makeup. The lavatories fit snugly into a counter of acrylic mirror—an elegant foil for the gray, though admittedly more difficult to maintain than a ceramic tile or a plastic laminate. A vanity wall divides the bathing half of the bath from the portion containing Kohler's new environmental enclosure, Habitat* (center), *and the exercise space* (below). *Basking within the steamy blend of the "rain" and "heat" cycles, this lovely bather drains away the aches of the day. Heat and timing controls are on the rear right wall of the enclosure, which offers a "sun" cycle, as well. Bronze mirror in the exercise area* (bottom left) *lines the back wall of the vanity/partition. Closet is in the background.*

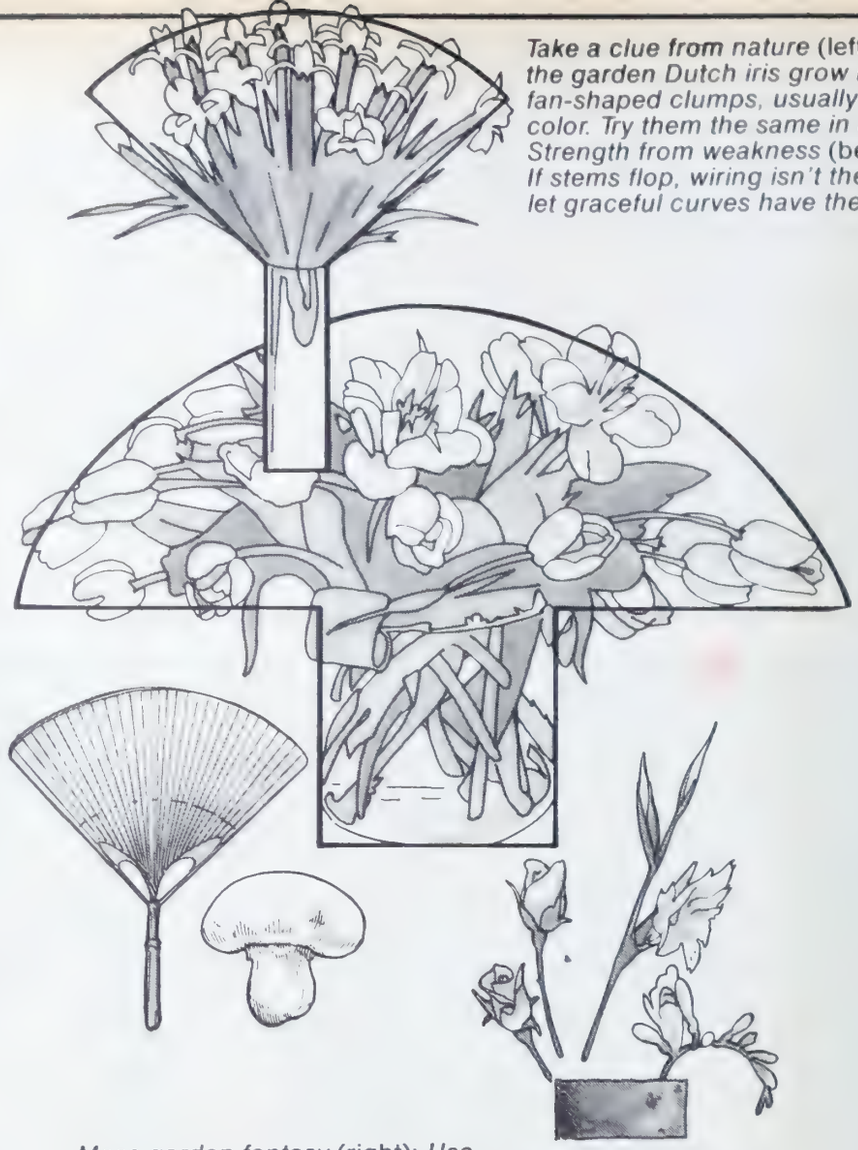
Tile: American Olean
Rugs: Regal Rug Co.
Incandescent and fluorescent lamps: Dura-Lite
Towels: Fieldcrest Mills
Mirrored Plexiglas: Rohm & Haas
Loungewear: Fernando Sanchez
Exercise equipment: Hammacher Schlemmer
Fashon wallcovering: General Tire & Rubber
Noguchi Akari light globes: Lauffer
Brushes: Caswell-Massey
Shavers: Norelco
Toiletries: Yves St. Laurent; Cie; Jean Naté

IT'S BEST TO BE NATURAL WITH FLOWERS

Flowers: Let them be flowers. This is the prevailing attitude among today's foremost flower arrangers, professional and amateur alike. The only rule is to keep everything natural; no bears or bunnies, no dyed-blue carnations and probably no hair-sprayed-stiff Hogarth curves. Take Dutch iris, for example. In the garden they grow in clumps, why not the same in a vase? And if a leaf or two should tip in the direction of terra firma, the appearance will be perfectly natural. After all, iris leaves sometimes get knocked down by an overly enthusiastic spring shower.

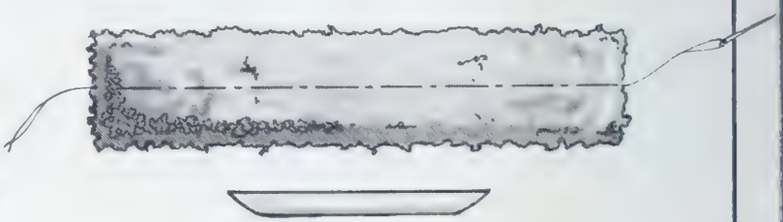
The 10 flower arrangements shown opposite illustrate this forthright, no-nonsense attitude, one that translates into an emerging style as distinctively American as centuries-old European floral bounty and Oriental restraint. With certain campy humor the English may, for instance, seem to pick everything from the garden, including a few peacock feathers, and perch it all on a precariously slender pedestal. At the other extreme the Japanese revere the merest twig, contemplate every nuance of color and texture; they see heaven, man and earth in the *(for more, please see the contents page.)*

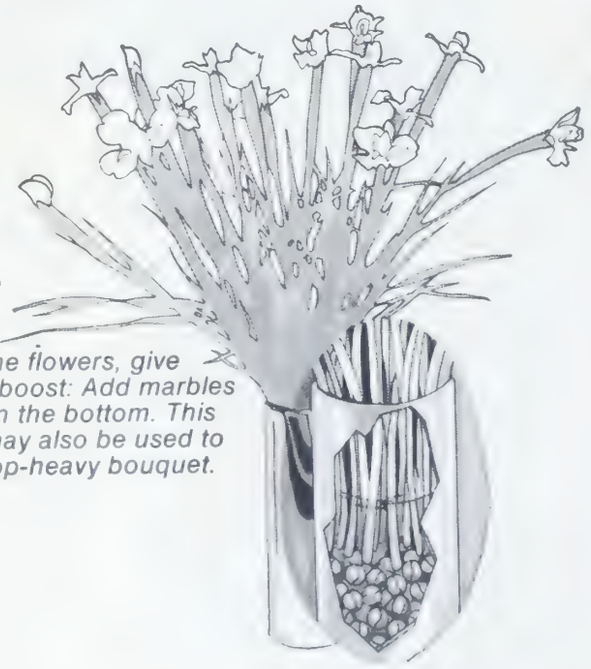
By ELVIN McDONALD



Take a clue from nature (left): *In the garden Dutch iris grow in fan-shaped clumps, usually all of a color. Try them the same in a vase. Strength from weakness* (below): *If stems flop, wiring isn't the answer; let graceful curves have their way.*

Moss garden fantasy (right): *Use darning needle and green thread to encase individual-size soufflé dish in sheet moss; arrange flowers in florist foam, add moss carpet.*





If a cylinder-shaped vase seems too tall in relation to the flowers, give the stems a boost: Add marbles or pebbles in the bottom. This technique may also be used to stabilize a top-heavy bouquet.



The elements for a Japanese-influenced waterscape: old basket with waterproof liner, needle holders, reeds, grasses, freesias and agapanthus.

ILLUSTRATIONS KEN DRUSE
PHOTOGRAPHS DAN WYNN



Moss garden fantasy



Languorous bloom: tulips in glass



The luxury of line



Iris nature's way



Art Deco purity with calla lilies



Japanese waterscape



Tray garden still life



Earthenware for heavenly lilies



Lab chic: orchids in flask



"All right," I said.
"I'll do something different with my pork chops."
So I added a blend of two rices with different herbs and seasonings.



What a success.



original . . . or fast cooking

WHAT TO DRINK WITH CHINESE FOOD

By ROBERT JAY MISCH ☐ East may still be East but the West has taken Chinese food and cookery to its heart. The wok is on the shelf alongside the skillet. The whole family has mastered chopsticks. The pantry without soy sauce, at the very least, is a rarity. And the devotee of the new Chinese cuisine has learned to distinguish the various schools of Chinese cookery. They order Pei Hwa Tung Ku and Tao Jen Pai Ku as though they were born in Shanghai—and let the egg rolls fall where they may.

Some of our finest, most sophisticated, most beautifully appointed restaurants are Chinese, just as some of our finest, most varied and most beautifully presented food is Chinese—as Americans know.

Well, you say, what *do* you drink with Chinese food? Purists, such as I.M. Pei, the internationally known architect of the famous L'Enfant Plaza in Washington, D.C., and Ville Marie in Montreal, would reply, "Nothing." But he qualifies this: "Chinese don't customarily drink anything with meals at home unless they are entertaining or it is a holiday or special event. Then it's wine. Chinese dishes may be served without wine, not like French ones." But most Americans want to drink something, so what shall it be?

TEA?

At the start of the meal—possibly. At the end of the meal—that's classic. But throughout the meal, as your mother and father did, no. As a matter of fact, to the cultivated Chinese tea is not just tea. There are many nuances. Unfermented green tea, such as Gunpowder—with every leaf rolled into a little ball—used to be traditional. Oolong, a semi-fermented tea, was also a favorite. Now, I'm afraid the tea you get in all but the top-drawer Chinese restaurants is the same Orange Pekoe black tea in a bag you'd have at—oh! well, McDonalds.

BEER?

Absolutely. The natural effervescence of beer complements Chinese food very well indeed. Traditional it is not. Its origins in China go back to certain German braumeisters who made their way to China. They were delighted to find the purest, clearest beer-making water imaginable, so—naturally—they made beer. At first, it was for the upper, wealthy class. Today, however, it is a commonplace. Tsing Tao is the best-known Chinese beer but Japanese Kirin and Saporo have their devotees, and who could fault Michelob, Blue Ribbon, Miller or Schlitz? Heineken and Lowenbrau are also to be had, Chinese-side, just to keep all the United Nations happy.

WINE (AND/OR SPIRITS)?

Yes, you may drink wine with Chinese food. "Wine" in China, originally, did not mean the fruit of the vine but rather the fruit of the paddy. What the Chinese meant by *(Continued on page 118)*



DAN WYNN

FOOD&DRINK

FIREPOT COOKING

By MAI LEUNG □ The cooking of northern China has been very much influenced by Mongolian cooking, for the Mongols conquered China and ruled in Peking for eighty-eight years. Most of the Mongols lived in tents and cooked and ate around the fire. Their cooking was distinguished by barbecued ducks and meats, sliced lamb and beef cooked in hot broth, then dipped in spiced sauces. The famous Peking duck and Peking firepot still have much of the Mongolian flavor even though these dishes have long since been refined by the Chinese.

In the north, when winter fell and the wind from inner Mongolia started to blow, firepots were a familiar sight on the tables of families and restaurants. Chinese homes did not have central heating, therefore gathering and eating around a blazing firepot and dipping food into piping hot broth was not only fun but sometimes a necessity to keep warm.

The firepot looks like a giant bowl with a big chimney rising high in the middle. Charcoal burns in the base under the chimney, and the broth is held around the chimney. The intense heat keeps the broth bubbling.

Eating around a firepot is always a joyful event, and it often lasts for hours. Somehow one seems unable to stop eating until the last drop of soup is gone.

In the Peking firepot (which is also called Mongolian firepot or Mongolian rinsed lamb), the chief ingredient is the thinly sliced lamb, which is accompanied by celery cabbage, bean curd, bean thread noodles, shao-bings (sesame seed rolls), and sauces. Each person immerses one or two slices of lamb in the piping hot broth, which cooks the lamb in a matter of seconds (it is cooked as fast as if one just rinsed the lamb in broth). Then the lamb is dipped and eaten with sauces.

PEKING FIREPOT

serves 8 to 12 persons

Preparation of Ingredients

6 pounds boned leg of lamb (save the bone); slice paper-thin when half-frozen, arrange slices slightly overlapping on two serving plates, brush lightly with sesame seed oil, garnish plates with scallion brushes, cover and refrigerate before use

6 to 8 pieces fresh bean curd: slice into ⅓-inch-thick pieces, arrange on two serving plates, garnish plates with snow peas or scallion brushes, cover and refrigerate before use

8 ounces bean thread noodles: soak in plenty of hot water for about 10 minutes or until soft, drain in colander, cut with scissors 3 or 4 strokes to shorten a little, put in a serving bowl, cover

2 pounds Chinese celery cabbage: cut off stem, separate stalks, cut into bite-sized pieces, put in a serving bowl

⅓ pound snow peas (optional): break off ends, wash, dry, put on a plate, cover

1 head iceberg lettuce (optional): separate leaves, wash dry, break into big pieces, put in a big serving bowl

12 scallion brushes (optional)

Master sauce

(Mix in a bowl until smooth. Put in a serving bowl. Cover)

¼ cup black soy sauce

⅓ cup sesame seed oil

½ cup Chinese Shaohsing wine or pale dry sherry

4 tablespoons brown sugar

⅔ cup smooth peanut butter mixed with ½ cup boiling water

2 tablespoons Chinese red vinegar

4 tablespoons Chinese red bean curd cheese: mash into paste

2 tablespoons chili oil

Sauce ingredients

(put each item in an individual bowl)

½ cup black soy sauce

½ cup sesame seed oil

½ cup Chinese red vinegar

⅓ cup Chinese red bean curd cheese: mash into paste

½ cup smooth peanut butter mixed with ½ cup boiling water

½ cup Chinese Shaohsing wine or pale dry sherry

⅓ cup brown sugar

¼ cup chili oil

½ cup fish sauce (optional)

1 cup minced scallions, including green part

½ cup chopped fresh coriander

5 to 6 quarts water: cook lamb bone in water for an hour or until about 4 quarts of broth are left in pot, discard bone and skim off scum, keep broth in a cool place before use. Salt to taste.

Serve with shao-bings with scallion and ham filling

DIRECTIONS FOR COOKING

1. Give each person a small drainer, specially made for a firepot, a small bowl for dip, a bigger bowl for food and soup, a plate under the soup bowl, and spoons.

2. Arrange all the ingredients on table, except broth and shao-bings.

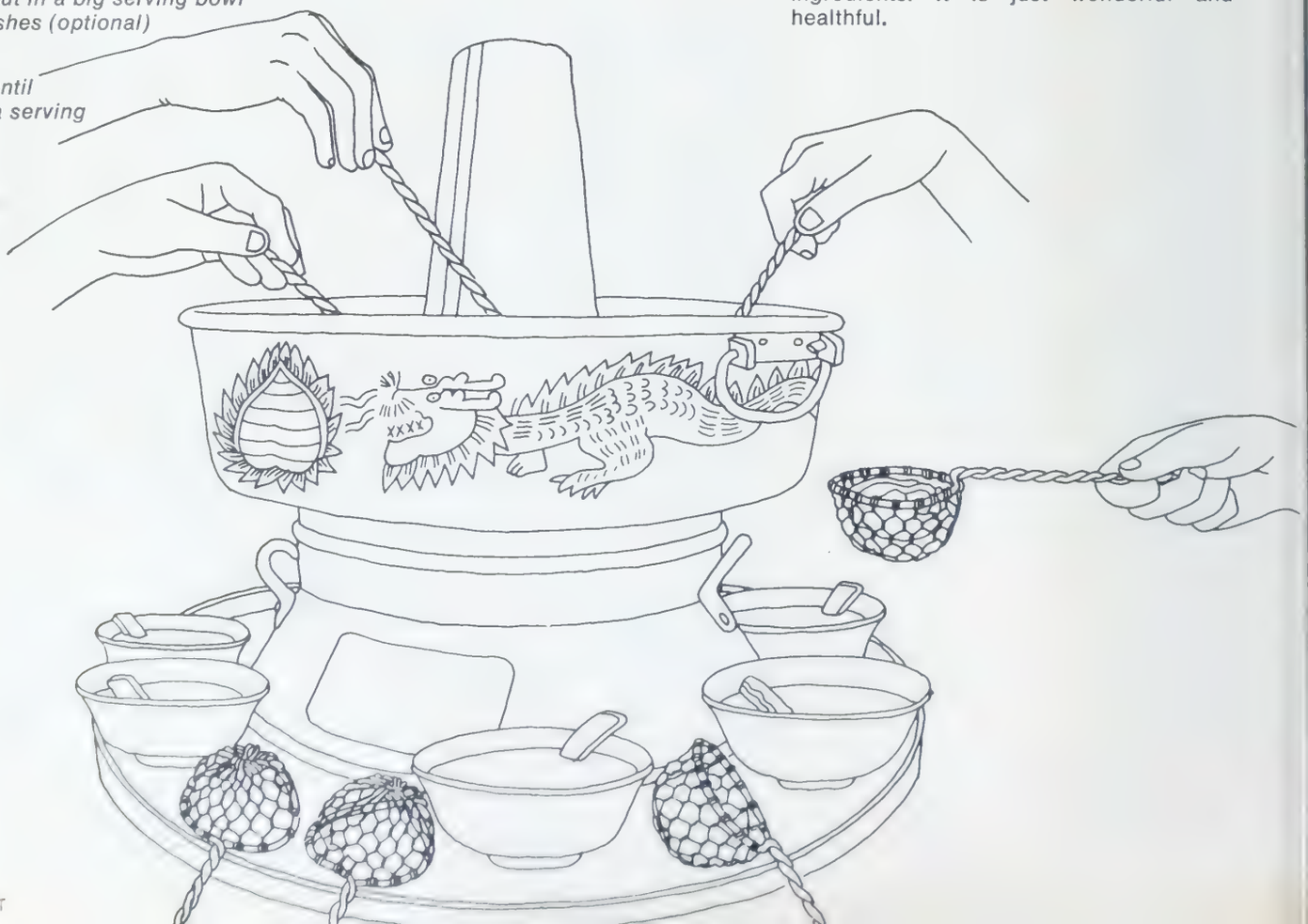
3. Bring broth to a boil on stove. Salt to taste, cover and simmer.

4. Put charcoal (about 15 pieces) on a shallow pan and place it under the broiler (as close as possible). Turn over to broil until part of each piece of charcoal becomes red. Transfer charcoal to the base of the firepot.

5. Pour broth into firepot. Cover broth with lid. Carry the firepot to the table before people gather around it. (The base of the firepot will be very hot. Be sure you put a lot of heatproof material under it, otherwise the intense heat will burn your table.)

6. When the charcoal is burning happily and the broth is boiling, seat your family and guests. Everyone makes his own sauce mixture in a small bowl from his choice of sauce ingredients. The master sauce is at hand if individual sauces aren't successful.

7. If small drainers are provided, put one or two slices of lamb in a drainer and immerse it in the broth. Take it out in about 7 seconds. With chopsticks, dip lamb into the sauce and eat. (If small drainers are not available, hold on to the meat with chopsticks.) Dip vegetables, noodles, and bean curd in broth and eat in the same manner. Serve shao-bings (kept in warm oven) throughout the whole meal. Add more charcoal when the heat gets low; add more broth to the firepot if it begins to cook down. Do not drink the broth at the beginning, but wait until the end of the meal. By then, the broth will be seasoned with the lamb and other ingredients. It is just wonderful and healthful.



CLAUDE MARTINOT

The firepot is not exclusively a northern spread. It is also very popular in the south, where winter is not bitter but damp and chill. The southerners prefer the chrysanthemum pot, in which everything delicious can go into the pot: shrimp, oysters, sliced chicken, lettuce and so on.

CHRYSANTHEMUM FIREPOT
serves 8 to 12 persons

Preparation of Ingredients

3 whole boned, skinless chicken breasts: slice paper-thin while half-frozen, arrange slices slightly overlapping on serving plate, brush with a little sesame seed oil, garnish with scallion brushes, cover, refrigerate before use
1 pound (23 to 25) fresh shrimp: peel off shells except tails, devein, butterfly, rinse in cold running water, pat dry, arrange slightly overlapping on a serving plate, brush with sesame seed oil, cover, refrigerate before use
2 pints oysters: blanch in water, drain, put in a serving bowl, refrigerate before use
½ pound fresh chicken livers: slice thinly, mix with ½ teaspoon finely minced fresh ginger root and ½ teaspoon sesame seed oil, put in a covered bowl, refrigerate before use
½ pound fish fillet (sole, striped bass, or sea bass): slice paper-thin, arrange slightly overlapping on plate, cover, refrigerate before use
1 pound lean pork or flank steak: slice paper-thin while half frozen, brush with a little sesame seed oil, arrange slices overlapping on a plate, cover, refrigerate before use
8 ounces bean thread noodles; soak in plenty of hot water for about 10 minutes or until soft, drain in colander, cut with scissors 3 or 4 strokes to shorten a little, put in a serving bowl, cover
6 pieces fresh bean curd; slice into ⅓-inch-thick pieces, put on a serving plate, garnish with snow peas or scallion brushes, cover, refrigerate before use
⅓ pound snow peas: break off ends, wash, dry, put on a serving plate, cover
Scallion brushes (optional)
1 head iceberg lettuce: separate leaves, wash, dry, break into big pieces, put in a serving bowl
½ pound watercress (optional): discard tough stalks, wash, dry, put in a bowl
2 big chrysanthemum flowers from the florist; leave them whole

Sauce Ingredients
(Put each item in an individual bowl)

½ cup black soy sauce
½ cup thin soy sauce
½ cup Chinese red vinegar
⅔ cup hoisin sauce
½ cup sesame seed oil
¼ cup chili oil
3 or 4 eggs: beat to mix yolks and whites
¼ cup brown sugar
¼ cup Chinese Shaohsing wine or pale dry sherry
5 to 6 quarts thin chicken broth or water: salt to taste

Serve with plain rice

DIRECTIONS FOR COOKING

1. Give each person a small drainer, specially made for a firepot, a small bowl for dip, a bigger bowl for food, rice, and soup, a plate under the soup bowl, and spoons.

2. Arrange all the ingredients on table, except broth and rice.

3. Put broth or water on stove and bring it to a boil. Cover and simmer to wait for the charcoal.

4. Put charcoal (about 15 pieces) on a shallow pan and place it under the broiler (as close as possible). Turn over to broil until part of each piece becomes red. Transfer charcoal to base of firepot.

5. Pour broth into firepot. Cover the broth with lid. Carry firepot to table before people gather around it. (The base of the firepot will be very hot. Be sure you put a lot of heatproof material under it, otherwise the intense heat will burn your table.)

6. When the charcoal is burning merrily and the broth is bubbling, seat your family and guests.

7. Begin the meal with this little opening ceremony: as host or hostess, uncover the lid of the firepot. Pick up a chrysanthemum flower, detach a few petals, and drop them into the broth. Your family and guests can follow you in this procedure if they wish. The petals are edible.

8. Each guest makes his own sauce by mixing his choice of sauce ingredients in the small bowl.

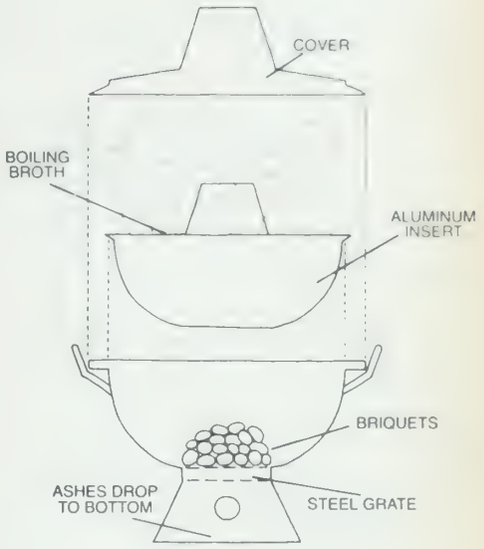
9. If small drainers are provided, put one or two pieces of meat or seafood in a drainer and immerse it in broth. Take it out after several seconds. With a pair of chopsticks, dip meat or seafood in the sauce and eat. (If small drainers are not available, hold on to the meat with chopsticks.) Dip vegetables, noodles, and bean curd in broth and eat in the same manner. Serve rice during the meal. Add more charcoal when the heat gets low; add more broth to the firepot if it begins to cook down. Drink broth at the end of the meal, not at the beginning.

NOTE: Besides serving shao-bings, you might like to serve scallion bread and deep fried shrimp balls during the meal.

Mai Leung, author of *The Classic Chinese Cook Book*, is a fine arts graduate of the New Asia College in Hong Kong, and has studied with chefs from many different regions of China. She has taught and demonstrated cooking in this country for the last decade and is presently working on her second Chinese cookbook.

From the book *The Classic Chinese Cook Book* by Mai Leung, Copyright (c) 1976 by Yuk Mai Leung Thayer

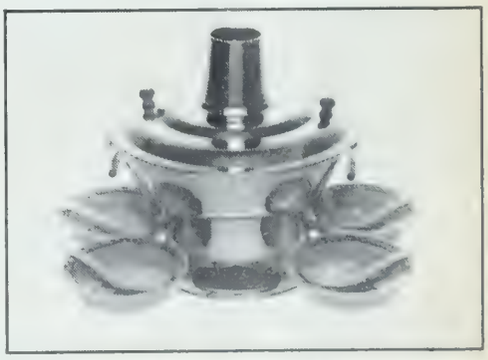
Components of a firepot



There are three parts to the firepot: the base, liner with chimney, and cover.

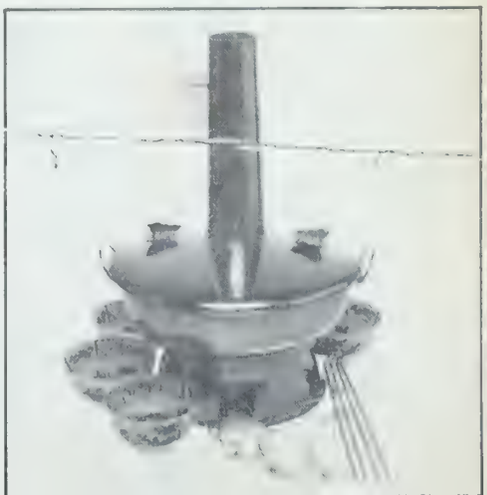


Three styles of firepots (also called hot pots) are shown on this page.



DAN WYNN

China spoons and bowls are perfect accessories for firepot cookery.



FOR DETAILS, SEE PRODUCT INFORMATION

WHAT TO DRINK

Continued from page 114

wine was a beverage they made out of rice. Normally called Chieu (all alcoholic beverages, mild or strong, are called Chieu), it is served straight, never mixed; warm, never iced or cold; in small cups, not in glasses.

The most popular and prevalent Chinese rice wine is called Shaohsing or Shao Hsing. Originating in a town of that name in Chekiang province, it comes today primarily from Formosa. There are two Shaohsings: The regular, at about 14 percent alcohol, will set you back $2.99 for about 18 ounces; premium, at 17 percent, aged four to six years, costs $3.79. Those are store prices. Of course, at a restaurant be prepared to pay more.

Now, Shaohsing isn't to be found everywhere, but in that case sherry is a recognized look-alike. Chinese cookbooks will often say, "Take a tablespoon of Shaohsing *or* sherry." That's because sherry is about the same strength and also has a touch of sweetness. A Fino or Amontillado are excellent substitutes when you are out of Shaohsing and simply can't borrow a cupful next door.

But all Chinese wine is not so mild. The further north one goes in China, and the colder the climate, the stronger the Chieu. In Sanshi province and on, you come to the land of Mao Tai and other alcoholic man-eaters. These drinks are crystal clear, mainly distilled from sorghum, and start at 50 proof and run right up to 110. Irene Kuo, author and one-time restaurateur, told me that she likes to serve strong libations when entertaining. She describes the effect as, "First, very smooth going down and then you are suddenly filled with warmth." I wouldn't be surprised, as Mao Tai in the U.S. weighs in at 110 proof and is $23 a bottle. Mao Tai, similar to vodka, came in for some publicity as it seemed to be the favored drink during the diplomatic safaris of ex-President Nixon and former Secretary of State Kissinger.

Should you be willing to settle for a Chinese "vodka," the Great Wall brand seems to be gaining quite widespread distribution and acceptance. It's from mainland China and costs $8.99 a fifth. Either Mao Tai or vodka would go very nicely with Firepot Cookery, (*page 115*). So, for that matter, would Cognac or Scotch—which are being served by the smart set of Shanghai and Hong Kong these days. (To round out this section, be advised that sake is a Japanese version of a rice wine. It's also served warm in small cups, though lately the importers catering to American taste have been trying to develop a vogue for cold sake in glasses. The alcohol is 16 to 17 percent and is priced at $2.99 for one called Genji to $3.19 for Gekkeikan.)

GRAPE WINE?

Certainly wine, grape wine as we know it, can go with Chinese food—but what wine with which food? I shall give you my suggestions, but never forget that wine is a highly subjective drink and you may find certain liaisons you prefer to mine.

First, to keep the records straight, grapes were hardly unknown to the Chinese mainland. In the second century B.C., the Arabs introduced wine to China, and by the 11th century A.D., grape wine had become "the drink of poets and mandarins." Skip a few centuries and we come to a wine merchant very much alive, Peter Sichel, who carries on where the 11th century left off, and purveys his famous Won Fu to latter-day mandarins, poets and others. With the same clairvoyance and indomitable persistence that has made his Blue Nun the largest selling German wine in the U.S., his Won Fu wine from Bordeaux ($2.79 a pint) is ubiquitous in the Chinese restaurant world. The aforementioned Mme. Kuo calls it "my Chinese wine, made in France." It carries the appellation "Bordeaux" (*uncontrollée*), the name Won Fu, but not the translation "10,000 Happiness." How could it miss? Mr. Sichel says "It's a mild, white Bordeaux with a touch of sweetness."

CHAMPAGNE?

Champagne (I include the sparkling wines of California, New York, Burgundy and Italy, as well)—the bubbles cut through heavy foods and flavors, refreshing the palate after a bout with pepper. For goodness' sake, no prestige bottles—not even vintage ones. Extra Dry NV—that's the ticket. Michael Aaron at Sherry-Lehmann, one of New York City's leading wine shops, facetiously remarked, "California champagnes are best with Chinese food—closer to China, you see!" Reds, for some reason, don't seem to marry the Chinese repertoire. But, having said that,



I eat—or drink—my words. I once served a red Burgundy, a Blagny Rouge of '66, with the Koo Chu (roast pig) at a Chinese banquet. Let me tell you the story.

A few years ago I was elevated to the exalted rank of Commandeur by my confrères of the distinguished Burgundian wine society, Les Chevaliers du Tastevin. My friend, I.M. Pei, had just become Chevalier. I was asked to host one of the periodic Chevaliers dinners. Eschewing another French dinner, Pei and I opted for a Chinese banquet, to be accompanied by the great wines of Burgundy! We never believed such heresy would be countenanced by the Chevaliers. To our amazement, the Grands Officiers said yes. There we were—suddenly faced with the necessity of putting up or shutting up! Co-opting the brave Mme. Kuo, the banquet took place for 49 quizzical Chevaliers at New York's Gingko Tree on March 2, 1971. At the least, one could say it was "different;" at the most, that it "worked." Among the dishes served were partridge broth with pork sinews and precious herbs; lobsters out of the shell in white sauce; braised ducks; roast pig (with which we served the red); whole boned chickens stuffed with chicken meat, sausages, mushrooms and gingko nuts; squabs and walnuts—and that was only part of the feast.

With these dishes came, after the aperitif, Bollinger Champagne 1959, Chablis Grenouilles 1969 (Pic), Pouilly-Fuissé 1969 (Latour), Meursault 1967 (Jadot), Puligny-Montrachet 1969 (Maufoux) and that Blagny Rouge '66. After that repertoire, I vaguely remember toasting the President of the United States, the King of France, Mme. Kuo and the Emperor of China of the Mao Tse Tung Dynasty!

CHINESE CUISINE AND THE FAMILY OF WINE

Most Americans are well aware that there is more than one Chinese cuisine, and in the context of "what to drink," the nature of the food must be taken into account, just as when deciding what wine goes with roast beef. As a rule of thumb, we might roughly divide Chinese cuisine into these categories (there are further subdivisions): Cantonese—most varied, least spicy; Peking (or Mandarin)—not too spicy, classic; Hunan-Szechuan—*very* spicy; Shanghai—medium spicy.

Cantonese: The most varied cuisine because it has the most abundant natural resources (and because the chefs of Peking fled to Canton when the Ming Dynasty was overthrown in the middle of the 17th century and stayed there). Fish and shellfish are especially splendid à la Cantonese, and everyone knows egg rolls. With Cantonese dishes, I suggest: Shaohsing, or Won Fu; Muscadet from Brittany (the Loire Valley), especially for fish or shellfish; Sauvignon Blanc of California (sometimes called Fumé Blanc).

Peking (Mandarin): Who hasn't heard of Peking Duck, with that lovely, crackly skin? Because Peking is in the North, nigh on to Mongolia, lamb enters the menu. With Mandarin cuisine, I would suggest: White Burgundies of the Pouilly Fuissé, St. Véran and Mâcon schools; Italian Soave and Orvieto: New York's Chelois or Seyval Blanc; California Chardonnay or Riesling; Möselles, such as a Wehlener Sonnenuhr.

Hunan-Szechuan: Watch it! This is the land of pan-roasted peppers, red pepper chicken and such. Here you have a choice: Either don't drink wine at all, or drink Cognac, Scotch or a strong Chinese Chieu, such as Mao Tai. If you insist on wine, Gewürtztraminer will perhaps stand up to the dishes (either a true Alsatian or one from California) or a lusty Rhine, preferably an Auslese or Spätlese—perhaps even a sturdy white Spanish Rioja.

Shanghai: The home of Dim Sun, those far-famed Chinese tidbits, other exquisite cocktail foods, thanks to a touch of class—Soochow, near Shanghai. Soochow is the fabled province of poets, painters and beautiful ladies. Heavy flavors, stews of pork and other meats are all part of Shanghai's claim to fame. And so I say: Won Fu; Shaohsing; Fino and Amontillado sherries; and here's a surprise—Barsac or Sauternes (no ethereal Chateau d'Yquem—Heaven forefend) but the liquoreux taste of a Sauternes goes nicely with sweet pork stews and spareribs. No doubt you have noticed that all the foregoing wines are white. A pink could go, such as the sweeter rosés of Anjou and Provence.

So, there you are. No Holy Writ—no solemn strictures. And don't expect every Chinese restaurant to have all the wines I've suggested. After all, they are having trouble enough keeping sharks' fins and birds' nests in stock! ■

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4 cups KRAFT Miniature Marshmallows
Milk
2 8-oz. pkgs. PHILADELPHIA BRAND Cream Cheese
¼ cup sifted confectioners' sugar
1-oz. square unsweetened chocolate, melted
1 cup heavy cream, whipped

Melt marshmallows with ¼ cup milk in saucepan over low heat; stir occasionally until smooth. Chill until slightly thickened; mix until well blended. Gradually add marshmallow mixture to softened cream cheese, mixing until well blended. Add sugar, chocolate and 1 tablespoon milk to 1 cup of cream cheese mixture; mix well. Divide whipped cream in half. Fold half of the whipped cream into the chocolate mixture and half into the remaining cream cheese mixture. For each parfait, alternately layer each cream cheese mixture in parfait glasses. 6 servings

KRAFT

America Spells Cheese KRAFT.

Continued from page 110

the tub, here filled with a shimmering blue-and-white craft collection, reflected by inner walls of acrylic mirror, and supported by glass shelves. Two incandescent downlights built in above the shelving splash light through the entire collection. *Lake Island,* a watercolor by Robert Burkert, shimmers in the light on the wall between tub and toilet alcove.

Clothes and personal effects are stored in bedroom closets. Storage in the bath is designed for specific purposes. Floor-to-ceiling open shelves put bath linens where they're needed. There is enough shelf space for electric hair curlers, shavers, hair dryers and spare supplies of soap, shampoo and lotions, as well as towels. Beneath one shelf is an openwork basket that stores clothes and towels ready for the washer. Exercise equipment slips logistically into a wide closet next to the open shelves. On the vanity side of the partition, a floor-to-ceiling closet to the left of the alcove keeps everything the most well-stocked medicine chest would hold. These items are kept organized more easily on four-inch-deep shelves. On standard-

Indoor and outdoor spaces offer the owners total privacy and relaxation

width shelves, the item you want would invariably be stacked behind a dozen other bottles and jars.

On the far wall of the exercise area are the horizontal sliding glass doors leading to Habitat, Kohler's newest version of The Environment, introduced last year. Inside Habitat, a modified version of the original, you can enjoy any one of three cycles—heat, sun or gentle rain—or experience them in sequence. The heat envelopes you in a dry, sauna-like warmth delivered by six infrared lamps built into the curved ceiling of the enclosure. "Sun" radiates from four built-in ultraviolet lamps, also overhead within the unit. The third cycle, rain, can be adjusted with a hand-set dial to any temperature between 70° (somewhat chilly) and 115° (quite hot).

Each cycle can be as long as 20 minutes or as short as you wish. All controls are on the back wall of the enclosure. With a touch of your finger, you can stop a cycle at any point during the 20 minutes, start another, or combine them. For example, the sensation of a steam bath can be produced by starting the rain cycle and overlapping it with heat. Heat, operated alone, can reach a dry 130°. Rain mixed with the heat brings the steamy temperature down to about 120°. A digital read-out on the control panel tells elapsed time for each cycle.

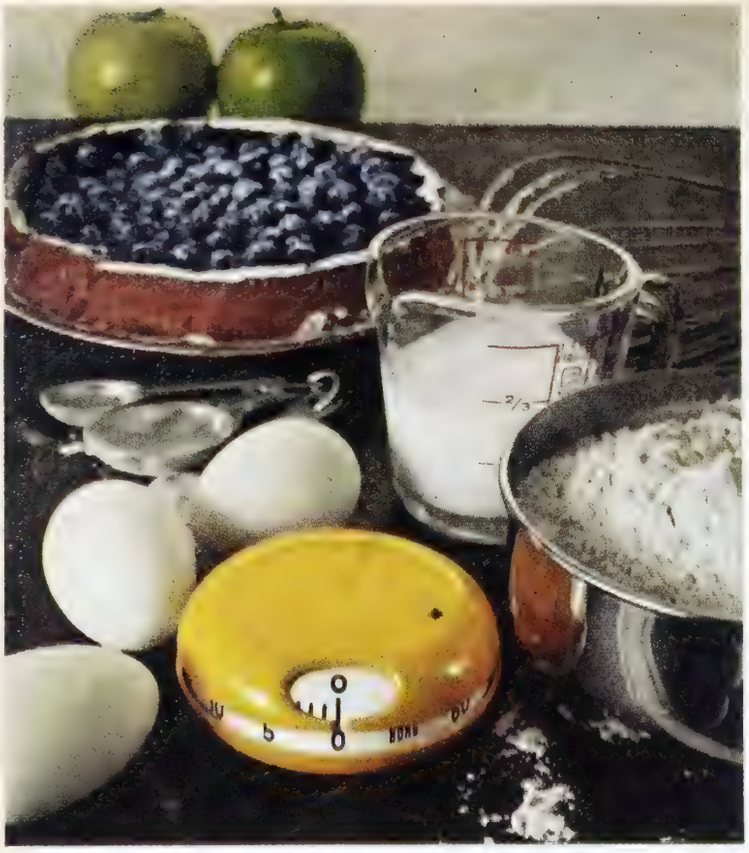
Although the exact price for Habitat hasn't been established at this writing, a Kohler spokesman said it would be about $4,000, less than half the $10,000 price tag for The Environment (not including installation costs).

A one-piece fiberglass shower stall is set into the wall alongside "Habitat." After a deep body bake in the heat of the enclosure, you have the choice of touch-starting the rain cycle, or dashing out and into the stall shower for a bracing change of temperature. Plumbing for the shower is on an outside wall allowing installation of a second shower outside the house to serve as a quick rinse before a swim.

The exercise area in front of Habitat is roomy enough to display the equipment shown on page 111. Or you could store the "hardware" and do nothing more complicated than leg-ups, sit-ups, deep knee bends and running-in-place. Overhead are 60 Japanese Akari globes illuminated by incandescent lamps attached to a dimmer.

In any bath, light is an important ingredient. Light in this bath was designed to blend beauty, utility and adaptability to changing moods. Morning, noon and afternoon, the diffusion of daylight dispels gloom in the bath. Light spills through a skylight positioned above the bathtub, and through deep-fixed windows and a glass door opening onto the private garden. Daylight also floods the exercise area.

Daylight is complemented—almost reproduced—by careful installation of artificial light. Around the perimeter of the skylight are fluorescent lamps built in unobtrusively. Similar lamps are installed above the toilet and bidet alcoves. As explained on page 110, the combination of fluorescent and incandescent lighting in the vanity space sheds light which is bright for sleepy mornings, orange/yellow for evening make-up and red/white for daytime make-up. ■





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FLOWER ARRANGING

Continued from page 112

elements of a successful flower arrangement. What we all share, regardless of our native lands, is a need for living plants or flowers in the immediate surroundings where we live and work.

Clearly, fresh flowers are among life's most luxurious necessities, yet they are not necessarily costly. This is the underlying theme for all of the arrangements shown in color on page 113. Here is how you can create the same or similar effects.

Moss-garden fantasy: This idea may be applied to almost any size arrangement. Encase a bowl, such as a soufflé dish, in moistened florist sheet moss. A darning needle and dark green thread may be used to secure the moss, green side facing out. Place a piece of water-soaked florist foam in the container. Add flowers and foliage, then carpet all around with more moss. We chose an individual-size soufflé dish and flora salvaged from a big bouquet that was ready to be discarded: two rosebuds, the tip from a baby gladiolus, a sprig of fragrant freesia and ferns.

Languorous bloom: Tulips usually stand erect in the garden but when cut they tend to flop. You can put the starch back by wiring, but this tends to give them an uptight stiffness. Instead, we simply stood the stems in a Corning glass canister and let the graceful curves have their way. Cut tulips will last longer if most leaves are removed.

The luxury of line: Buy a bunch of ornithogalums, or chincherinchees, as the florists call them, and cut the stems at slightly different lengths. Place in a glass, brick-shaped vase and arrange to emphasize the most interesting curves. If individual flowers are removed as they wilt, and about half an inch of the stems cut every day or two and returned to fresh water, chincherinchees will last for up to three weeks.

Iris nature's way: This arrangement of Dutch iris in a silver ceramic cylinder is explained on page 112. The put-together takes only a minute, but if you want the blooms to last as long as possible, protect from sun and hot drafts.

Art Deco purity: As fate would have it, at about the time Katharine Hepburn spoke her now-famous lines in *Stage Door* ("The calla lilies are in bloom again . . . such a strange flower . . .") commercial supplies of the bulbs succumbed to a disastrous virus. Now this pristine flower is back, healthier than ever before. We chose a 16-inch glass globe vase, mating two classic beauties and, along the way, discovered that three callas looked as stunning in it as a lavishment of bloom.

Japanese waterscape: This arrangement, by Tom Pritchard of New York's Mädderlake plant and flower shops, reflects an emerging and widespread interest in water gardens. The elements include reeds and grasses, freesias and agapanthus, all in needle holders (florist clay secures them to the bottom of the container), plus tiny aquatics that grow floating on the surface of water—duckweed and water-lettuce.

Tray garden: This still life, also by Tom Pritchard, combines a little of this, a little of that, for a total effect that is pure magic: anemones in a two-inch-tall sugar-edge vial, a Sterling Silver rose in a laboratory flask, a cut stem of cyperus or Egyptian umbrella plant in a smaller flask and a Tricolor strawberry-geranium that grows in a footed, hand-thrown clay pot, all framed by a lacquered Chinese tray. You can create an equally fascinating tray garden with house-plant cuttings and a flower or two.

Earthenware: Three stems of Rubrum lilies bloom from the big globe, a single nerine flower from the little one. These containers are glazed on the inside to make them waterproof, but unglazed on the exterior for a totally natural appearance. They represent a new line from Mädderlake, available nationally from department-store specialty shops and selected florists.

Lab chic: A spray of fresh-cut cymbidiums (as shown) or other orchids will last for two weeks or more if protected from heat and given a change of water every day or two. A simple laboratory flask emphasizes their beauty.

Movable feast: Miniature vials, bottles, vases and laboratory flasks make wonderful containers for one or two cut flowers and lend themselves to an endless variety of uses. We chose lilies, tulips, Dutch iris, cattleye and ladyslipper orchids, carnations, button mums, freesias, sweet William, gerbera, nerine and a rooted pineapple top to suggest the bounty of a gardener's garden, complete with greenhouses and herbaceous borders. You can achieve the same effect with blooms from your own garden—or florist. ■

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AUTOGRAPHS: A PART OF HISTORY YOU CAN COLLECT

By VICTORIA ERIN TOWNS ☐ The number of autograph collectors—and the number of subjects they collect—are growing rapidly. Collectible autographs range from such modestly priced subjects as John Galsworthy to such rarities as Keats, Shakespeare, Jefferson and Beethoven. The scarcer the subject, of course, the higher the price. (Mozart's signature is one of the rarest, sometimes costing up to $100,000.)

Why do people collect autographs? "It's a chance to hold a little bit of history in your hand," Bob Tollett, autograph and rare book curator at New York City's B. Altman & Co., recently explained. "There's something so innately satisfying about owning a Jefferson letter or a Queen Victoria document. It's as if collector and author were tied by the document, as if by that contact a hitherto academic, historical figure were somehow made more human." Autographs also offer a chance to see the workings of history at close range, to touch papers that formed part of an intricate historical fabric.

Romantic and philosophical considerations aside, what gives an autograph its value? "There are four prime factors involved," Tollet explained, "demand, rarity, content and condition. Demand is often

Collecting autographs gives you a chance to see the workings of history at close range

determined by the whims and fashions of the times, as well as by obvious historical significance. At one time the autograph of a man named Joe Jefferson fetched more than one of Thomas Jefferson. Collectors around 1900 knew him as an actor who played Rip Van Winkle, an enormously popular role at the time. Nowadays, few if any people have even heard of Joe Jefferson, much less care to see his handwriting."

Rarity is another key factor. Though George Washington is an extremely important figure in American history, he produced so many handwritten letters, documents and miscellaneous papers that, because of the principle of supply and demand, his autograph is not as valuable as Thomas Jefferson's, an equally important but significantly less prolific letter writer.

Content deals with the subject matter of the autograph in question. A letter from Thomas Jefferson to George Washington concerning the proposed site of the signing of the Declaration of Independence would be infinitely more valuable than Thomas Jefferson's laundry list. But, a whole handwritten Jefferson laundry list would be more valuable than, say, a torn off part of a laundry list or simply a lone signature.

Autographs fall into three main categories, and are collected and priced as such. There are "autograph letters signed" (all handwritten), "letters signed" (typed letter, handwritten signature), and "autograph signature" (just a signature). "Autograph documents signed" (entirely handwritten; very rare), "documents signed" (typed or calligraphic document, handwritten signature), "autograph scores (music) signed" (entirely handwritten scores), and "scores signed" are also collectors' items. Other categories include "autograph art signed"—such as Caruso's famous line-drawn caricatures and Thurber's cartoons—"books signed" and even "photographs signed."

Where do you buy autographs? To be safe, not just anywhere. Because so many historical figures employed secretaries, it's usually best to rely on the discriminating eye of an expert for verification of autographs. These experts have studied the field and are familiar with autographs both common and rare. They can easily distinguish between a genuine signature and one copied by a secretary or a mechanical means of reproduction, such as an autopen.

Such skills in verification are hard to come by. "It's something you develop an instinct for, especially after studying hundreds, even thousands of autographs," said Tollett, "though I still refer to autograph reference works, of course, and historical biographies."

Thomas Clark, American autograph curator for Sotheby Park Bernet, concurred, saying, "I do think there's a certain amount of intuition involved, though I often refer to texts when I need exact corroboration."

Expertise such as Tollett's and Clark's can be invaluable in

verifying "modern" (20th-century) signatures. Because so many modern-day luminaries left routine matters to their secretaries' discretion and editorial talents, even genuine typewritten "letters signed" are hard to come by—it is a not infrequent practice for secretaries to forge their employers' signatures. This is, in fact, a standard practice with politicians, businessmen and people in the arts. Unfortunately, this also reduces the number of modern autographs available.

John F. Kennedy left matters to his secretaries so often that today, Kennedy signatures are few and far between. Whole books are devoted to his secretaries' "J.F.K." signatures, and even the experts must sometimes refer to such reference works to verify the signatures. Kennedy also allowed the use of autopens, the robot-like computers which can be programmed to reproduce and retain any signature. They can also vary the signature each time, just as human handwriting varies, so there's no one pattern or clue that immediately tells you an autopen has been used. As a result, recognition and verification of modern-day signatures are best left to the experts.

A good way to begin an autograph collection is to start with the less demanded examples. Indeed, this can be an interesting specialty in itself. For example, much can be learned simply from the odd assortment of papers upon which people scrawl their names. A collector may find signatures on opera programs, playbills, train schedules and other incidentals of daily life. Some collectors choose to specialize in this "haphazard signature" category because of its personal flavor.

As an autograph collection grows, a collector may decide to specialize in certain areas. One collector might focus on "autograph letters signed," while another might opt for ornate calligraphic "documents signed."

"Photographs and signed photos might interest the collector who has a number of signatures and wants to lend added dimension to his collection," mentioned Tollett. "In fact, nowadays photographs may be even more valuable than the autographs of the pictured subject. This occurs frequently with photographs taken by a young, upcoming photographer, a young Avedon for example."

A collection might focus on one person and follow his changing penmanship throughout his career. John F. Kennedy is a prime example in this category. His handwriting evolved from an up-ward slanting, round style in his Senate days, to a sprawling, lazy, open style during his stay in the White House.

A collection might, alternatively, be built around a certain profes-

Demand, rarity, content and condition determine an autograph's value

sional category, be it actresses, musicians, composers, military or judicial personages. Some devoted autograph "hounds" will even go so far as to specialize in historical eras, earnestly studying history and biographical texts to familiarize themselves with the key figures of the time.

But the average collector need not delve so deeply. Less specialized areas could include love letters, first drafts of poems, speech notes or opening-night playbills. The autograph field is full of possibilities in every price category. Some, such as art postcards signed by the artists, might cost as little as $5 to $15. Others, such as a love letter from Elizabeth Barrett to Robert Browning, might fetch $600 to $900.

Preserving an autograph collection is no simple task. Many's the time an expert has been asked to look at the George Washington letter unearthed in Aunt Thelma's scrapbook, only to be confronted with a half-decayed shred of yellowed paper with the ink faded almost to illegibility.

"Whatever you do, don't use Scotch tape," warned Tollett. "The gum base on commercial adhesive tapes can destroy old papers or, at the very least, permanently discolor them. The best displays use specially prepared, acid-free materials. It's important to use only acid-free products—the acid used to process papers and paints can do even more damage than Scotch tape." Clarke concurred, and added, "I find that many of our clients prefer to store rather than display their prizes, and I recommend acid-free storage folders for that purpose."

If you decide to mount and frame your autographs yourself, it's best to use a specially-prepared linen tape available at art and framing supply stores. The edge of the mat should be a fraction of an inch smaller than the edge of the autograph, with linen tape holding the mat in place. Too much overlap onto the autograph can result in a two-tone discolored border, since display will expose the center of the autograph to the fading effects of light. It's (*Continued*)



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AUTOGRAPHS

Continued

essential to keep framed autographs, especially old ones, away from sunlight. Sun will fade and discolor the paper and ink.

Air is another element to guard against. Changes in humidity and frequent temperature fluctuations, such as those in a drafty, centrally-heated room, can damage certain papers and inks.

In general, however, autographs stay in remarkably good condition. "It's often surprising just how durable the older kinds of paper really are," Tollett observed. We usually think of modern processes and products as infallible improvements on the old order of things, so it may come as a surprise to realize that even our paper features built-in obsolescence. The older papers last centuries, whereas our acid-based paper is generally unstable.

Traditional autograph displays include multiple-colored mats and gilt or colored frames with ordinary glass. Acrylic is also a terrific material for both framing and display—in "Dax" frames, clear five-sided cube frames, and even free-floating room dividers suspended from the ceiling. Autographs requiring two-sided display, such as letters written on both sides of the paper, are especially suited to this type of framing.

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OPINIONS AND ATTITUDES

Continued from page 91

be visible from the road. I see it as a bermed structure, one with a sod roof that comes down over the front like a modern bunker. You pass through this blind facade to a central courtyard—perhaps I would grow herbs in here—and through this to the real entrance of the house. Once inside, it all opens up with private views to the back. I love water—anything from an ocean view to a small reflecting pool or waterfall. I love eating out of doors in the daytime and would like a transparent dining room with a glass ceiling so I could be "outside" for breakfast and lunch. For nighttime dining, I'd prefer a cozy setting, perhaps paneled in sandalwood for its wonderful scent. I love bathtubs with views and would even like a bedroom-bath combination with a fireplace that could be seen from the tub. Only the toilet and bidet would occupy a separate chamber.

My favorite fabrics would be used throughout: cabretta leather, suede, cool tight-woven cottons and military wools. Colors: vanilla, greige, aubergine and celadon. I would avoid wall-to-wall carpet and, of course, I always enjoy juxtaposing the costly with the humble, the fine with the rough. Suede and plaster, fine rugs and inexpensive chairs, something old—to remind us of our heritage—and something new—to inspire us for the future. It's always true: If you take something old and put it in a new environment, you ap-

READERS' CHOICE: HELEN McCULLY'S BEST-LOVED RECIPES

Over the years, Helen McCully offered *House Beautiful* readers scores of tempting and practical recipes. Here we reprint several, all favorites of both Helen and her readers. Included is a smooth and rich sauce remoulade served as a dip for raw mushrooms, a glazed and baked ham, a quick-and-easy chicken liver paté, a delightful apricot tart and much more.

RAW MUSHROOMS WITH SAUCE REMOULADE

Into 1½ cups mayonnaise stir 1 generous teaspoon Dijon mustard, 2 tablespoons each of chopped gherkins and capers (both well drained), minced parsley, fresh tarragon or chervil (or about 2 teaspoons dried, crumbled fine), and a "whisper" of anchovy paste. Allow the sauce to stand for a couple of hours to mellow. Makes 1¾ cups. Serve as a dip with a big basket of fresh, raw mushrooms.

CHICKEN LIVER PATE

2 tablespoons butter
½ pound chicken livers
2 hard-cooked eggs, shelled
1 package (8-ounce size) cream cheese, softened
Few springs parsley, minced
¾ teaspoon salt
2 or 3 twists of the pepper mill
2 tablespoons Cognac

Heat the butter in a heavy skillet. When hot, add the chicken livers and sauté until they are slightly brown outside but still somewhat pink inside. To determine this, cut one open. Chop fairly fine. Work the livers and the hard-cooked eggs through a meat grinder, using the finest blade, or blend, a small amount at a time, in the electric blender. Grind or blend a second time to make a very smooth mixture.

Work the cheese until very soft and malleable. This is best done with your hands. Then work in the liver mixture, parsley, salt, pepper and Cognac thoroughly. Makes about 1½ cups.

Spoon into a suitable serving dish and seal with Saran or dress it up with a coating of aspic. A seal is important because the paté darkens when exposed to air. Serve with dry or buttered toast points or unseasoned crackers.

To make the aspic: Sprinkle 1 envelope unflavored gelatin over ½ cup cold water to soften. Combine with 1 can of consommé (10½-ounce size) in a saucepan and stir over a low heat until dissolved. Pour a ¼-inch layer of the aspic on top of the paté and refrigerate until firm (possibly a couple of hours). This is attractive if the paté is to be served for a "cocktail."

This paté cannot be frozen because of the eggs.

Since most of the aspic will be left over, refrigerate and use up some other way. For instance, melt over a low heat, refrigerate until mixture has the consistency of unbeaten egg whites, then (Continued)



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READERS' REQUEST

Continued

combine with cooked vegetables cut in small dice. Pour into a mold and refrigerate until firm. Good with mayonnaise and sliced cold meat.

THE BOX TREE'S* ORANGE-AND-TOMATO SOUP

1 small onion, peeled and chopped
2 tablespoons butter
2 tablespoons flour
12 medium-size ripe tomatoes, peeled and chopped
5 10½-ounce cans condensed chicken broth or 6 cups homemade
3 whole oranges, sliced, with skin
2 cups dry white wine
2 cups heavy cream
Salt
Freshly ground white pepper
Garnish: Whipped cream and grated orange rind

Place the onion and butter in a large heavy saucepan. Add ½ cup of water and cook until all the water has boiled away and the onion is soft. Stir in the flour until smooth. Cook until the mixture froths—about three minutes. Add the tomatoes and chicken broth. Bring to a boil. Reduce heat and simmer until reduced to about half. Strain and return to the saucepan.

Place the oranges in the bowl of the electric food processor or the electric blender (with part of the wine). Process until completely pulverized. Combine with the remaining wine, then pour through a fine sieve. Stir into the tomato mixture along with the cream. Add salt and pepper to taste.

Serve hot or cold. If cold, you may find it too thick. In that case, stir in enough cold milk to bring it to the right consistency. (It also freezes perfectly.) To serve, spoon into soup plates or cups and garnish with a spoonful of whipped cream sprinkled with orange rind.

*The Box Tree, under the aegis of Augustin Paege, one of New York's most distinguished restaurants, serves extraordinarily imaginative, sophisticated food.

VITELLO TONNATO

3½ pounds veal, cut off the leg, rolled and tied
1 large onion, skin on, sliced
2 ribs celery, tops on, coarsely chopped
2 cloves garlic, skin on, split
1 carrot, washed and coarsely chopped
1 can (7-ounce size) tuna packed in oil
2 cups dry white wine
½ teaspoon thyme
Few stalks parsley
1 can (2-ounce size) anchovy fillets
½ large sour pickle
6 or 8 peppercorns
8 cups chicken broth or 6 cans (10½-ounce size) condensed
1 pint commercial mayonnaise or about 1¼ to 2 cups of your own, very thick
Juice of 1 lemon
Capers, well drained
DO NOT ADD SALT

Place the meat in the kettle with enough cold water to cover. Bring to a boil, then simmer for 2 or 3 minutes. Take off the heat, drain and wash thoroughly under cold water. Rinse out the kettle, return the meat with all ingredients except the mayonnaise, lemon juice, and capers. Be sure there is enough chicken broth to cover the meat.

Bring up to a boil, reduce heat to simmer, cover the top of the kettle with a round of waxed paper, add the lid, and simmer until the meat can be pierced easily with a fork, approximately 1¼ hours. Place the kettle, with the cooked meat and broth, in the refrigerator immediately to cool overnight.

Note: It is essential to refrigerate the meat and broth immediately to forestall their turning sour. Since the broth cools from the outside in, give it a stir when you think of it to speed the cooling process. Do not cover the kettle until broth is cold.

The following day, remove the meat from the broth, wrap securely in foil and refrigerate. It should be very cold served.

Place the broth back over a high bring to a rolling boil, and reduce to 4 cups. Strain. Discard all the vegeta Refrigerate. When cold, skim off ar that has risen to the surface.

To make the sauce: Place 1½ cu mayonnaise in a generous bowl. G ally, using a wire whisk, beat in en of the cooled, strained broth to ma smooth sauce somewhat thicker heavy cream. Add more mayonnais more broth, if necessary, to bring it t right consistency. Stir in the lemon and taste for seasoning. At this poin may find the sauce needs salt.

To serve, mound cold, cooked mixed with minced parsley, on a handsome platter. Slice the meat very thin and arrange, overlapping, the center of the mound leaving a ri the parsleyed rice all around. Spoon the meat only (it should be heavy en to cling to the meat but not make a mask).

Sprinkle with the well-drained ca Serve remaining sauce on the side additional capers. Serves 12 to 15 erously.

BAKED HAM WITH APRICOT GL

You have a choice of cook-before-e hams or fully cooked hams. Whatever you choose, we recommend glazing only for looks. This Apricot Glaze especially easy one, used by many chefs.

A whole ham offers many advant in that every last scrap of the meat, down to the bone, can be turned ir delicious meal. Since ham, unlike other meats, keeps very well refriger it doesn't have to be eaten up all in gulp, as it were, boring everybod death.

1 8-to-10-pound ham, bone in
Whole cloves
1 jar (12-ounce size) commercial apricot jam, not dietetic
Dry white wine (optional)
Watercress or parsley garnish

Preheat the oven to 325° (or slow) fo minutes before you put the ham into oven.







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extremely well and dry quickly by shaking pans over high heat for a minute or two.

Purée the vegetables by pushing them through a fine sieve, food mill, or ricer. Combine. Then beat in the sugar, salt, and pepper to taste, a big lump of butter, and enough heavy cream to achieve a smooth, creamy, lumpless consistency. An electric beater or an electric mixer makes this easy. Place in the top of a double boiler over simmering water to keep warm. Place a piece of Saran flat on top of the purée to prevent discoloration and drying out.

To serve, spoon into a heated vegetable dish and place a lump of butter on top. Serves 8.

APRICOT TART

1 baked nine-inch pie shell

Crème Patissière:
4 egg yolks
¾ cup sugar
1 teaspoon vanilla
¼ cup flour or cornstarch
2 cups milk, heated to boiling

Combine yolks, sugar and vanilla in a bowl and beat with an electric beater until the mixture "makes ribbons" and turns pale yellow—three to four minutes. Add the flour or cornstarch and beat until smooth. Gradually add the hot milk, whipping constantly. Pour the mixture back into the saucepan, place it over moderate heat and bring up to a boil, stirring constantly with a wooden spatula. Boil five to six minutes, stirring every second. Be sure you keep a sharp eye out to see that *crème* doesn't "catch." Now, place a piece of Saran flat on the surface of the bowl and refrigerate until the *crème* is cold. Makes about three cups.

Poached fresh apricots:
1 cup sugar
½ cup water
2 to 2½ pounds fresh apricots

Combine sugar and water in a large, heavy saucepan and stir over low heat until it just comes to a boil. Set the hot syrup aside for the moment.

Drop the apricots into boiling water for a few seconds. Then peel, halve and remove pits. As you work, drop the fruit into the hot syrup. Place over moderate heat and bring to a boil. Reduce heat to simmer and poach the apricots until they are just tender when pierced with the point of a knife but still shapely. Carefully lift the fruit from the syrup with a slotted spoon and set them aside to cool. Then, return the saucepan to the fire and cook the mixture down until you have a nice, thick glaze. Cool.

To finish the tart: Spread a ½-inch layer of the cold *crème* over the bottom of the baked shell. Arrange the cold apricots on top, dome side up, close together. Spoon a thin glaze of the cooled syrup over the apricots.

FAREWELL HELEN

The loss of a friend is always a cause of sorrow and Helen McCully was a very special person to us. She guided our first attempts at writing about food and taught us style as well as class.

Helen was eulogized throughout the country as the energetic Grande Dame of cooking who was exasperated by snobbery and pretenses. She was all that and much more. She was one of those people with the rare quality of being able to appreciate the ludicrous in life. She was humorous. She laughed with gentle malice at comical situations as well as at incongruous people. Most of all she could laugh at herself.

At 75, immersed in an incredible number of projects, she worked 12 hours a day and looked only in one direction—forward.

To us, she had another special quality—she was trusting. Occasionally, she would burst out laughing with great spontaneity and the naïvety and open-heartedness of a little girl. We loved her.

Vibrant with enthusiasm, she enjoyed life to the fullest. It was a great privilege to be with her for many years. We will miss her greatly. New York City will never be the same.—JACQUES PEPIN

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hatever type ham, loosen the skin for ut 2 inches at the shank end. Then, scissors, make a sawtooth design nd the edge. Scrape off any paper ls. Place the ham fat side up, on the in the roasting pan in the preheated n and bake 3½ hours. Baste regularly pan juices and/or wine, using a bulb er or large metal spoon. A half hour re the ham is cooked, take out of the n and, with a sharp knife, score the fat diamond pattern. Insert whole cloves ach diamond.

hile the ham is baking make the Apri-Glaze by placing the jar of jam (with-its cover) in a small saucepan of hot r until the contents has melted. Then the jam through a fine sieve.

oon the purée over the fat on the . Return the ham to the oven for the ainder of the prescribed cooking time, ntil the glaze has set. Then place the on a hot serving platter and allow to 25 to 30 minutes before carving. e with English mustard (recipe fol-s). Garnish with a bouquet of fresh wa-ress or parsley.

old Baked Ham accompanied by Scal-d Oysters and Mostarda di Frutta nmercial mustard fruits) followed by a n salad and Apple Pie is a dinner to the ham served hot.

ENGLISH MUSTARD

dry mustard with enough tap water to e a thick, smooth, creamy paste. Do use hot water because it will stop the yme action. Allow to stand about 10 utes to mellow. Make only as much as can use at one time and discard any is not used up.

ELLOW TURNIPS MOUSSELINE

rge yellow turnips
rge potatoes
easpoon sugar
t
per
ter, softened
avy cream

el the turnips and potatoes, using a etable peeler, then slice into cubes. k each separately in boiling salted wa-covered, until tender when pierced n the point of a small sharp knife. Drain

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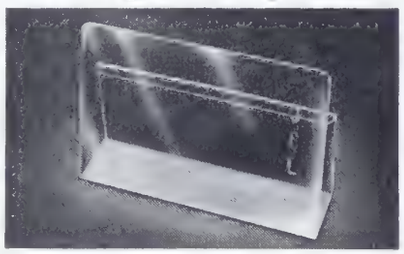
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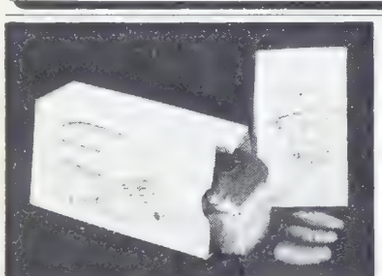


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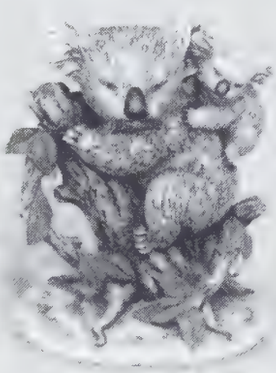
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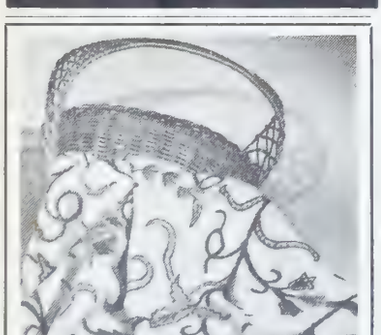
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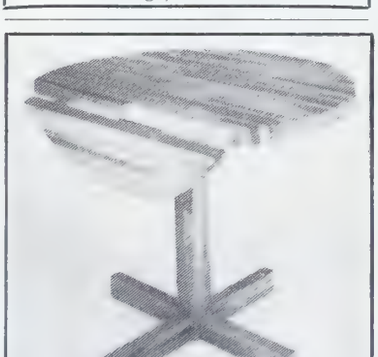
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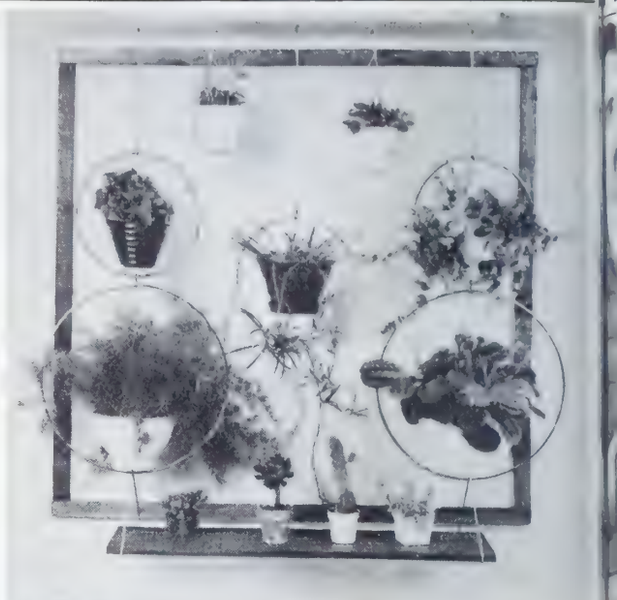
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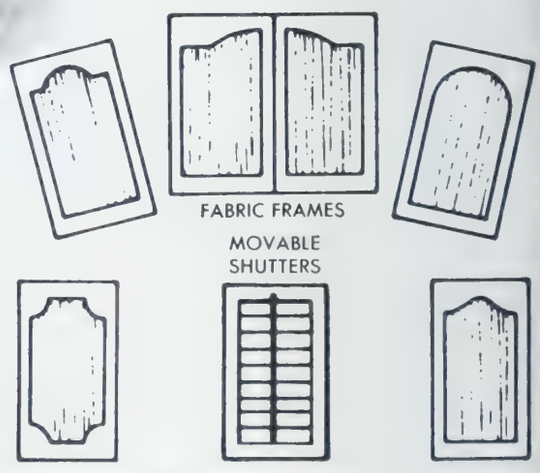


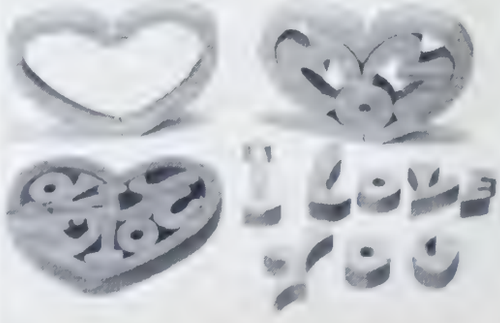


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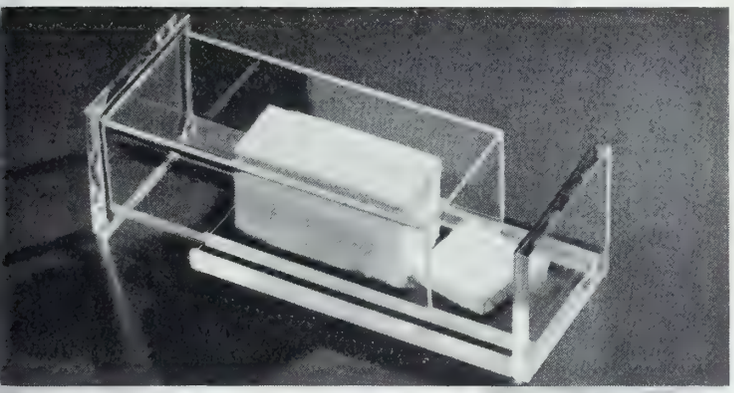


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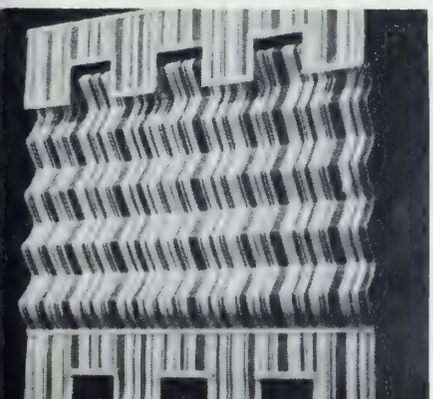
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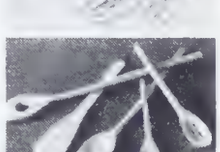
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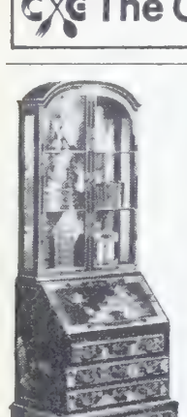
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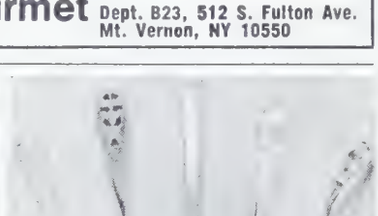
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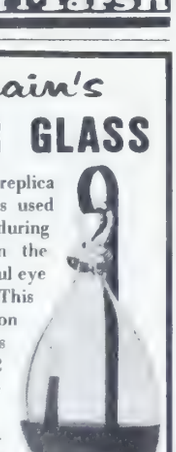
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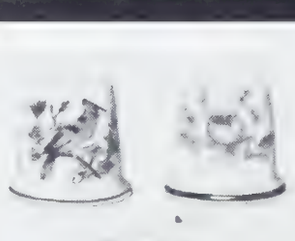
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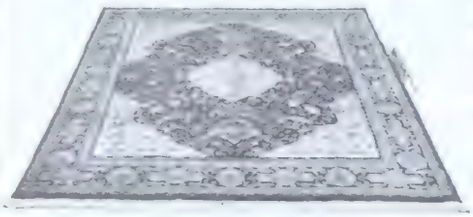
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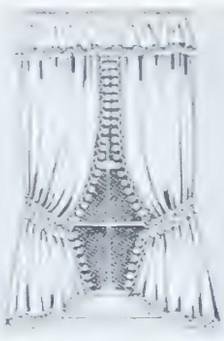
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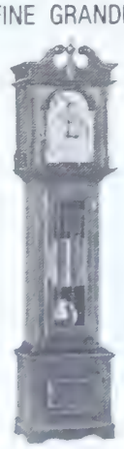
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A Fluke of Nature

A new grapefruit discovery may change your concept of fruit ——

I'm a farmer. And the story I tell you is the absolute truth, as incredible as it may seem.

It all started in a grove owned by Dr. Webb, our family doctor. One of the men who was picking fruit in the doctor's orchard came up to the Webb house holding six of the strangest grapefruit anyone had ever seen! A single branch of an ordinary grapefruit tree had produced these six unusual fruit.

These were big grapefruit, unusually big, And they had a faint red blush on their skin. When Dr. Webb sliced open the grapefruit, the fruit was a **brilliant ruby red** in color.

Doctor Webb decided to taste this strange new grapefruit. The fruit was perfect, juicy and luscious. It wasn't sour like other grapefruit either — it was naturally sweet without sugar.

For some reason, we'll never know why, nature had chosen to produce an entirely new kind of grapefruit here in our Magic Rio Grande Valley. It was incredible — men had labored for years to produce the ideal grapefruit, and had failed. But suddenly on a single branch of one tree in one grove, Mother Nature had done it all herself!

YOU CAN IMAGINE THE EXCITEMENT

From the fruit on that one branch, grove after grove now produces our own Texas Ruby Red Grapefruit. When I say, "not one man in a thousand has ever tasted this grapefruit." — you can easily understand why.

To begin with, Ruby Reds are rare. You can look for them in stores, but I doubt if you'll find one. You may find pink grapefruit, but seldom if ever do you see the genuine Ruby Reds.

So you start with the rarity of Ruby Reds, and to get to ROYAL Ruby Reds you have to get rarer yet. Only 4 to 5 percent of the entire crop will qualify as a "Royal Ruby Red."

Each Royal Ruby Red weighs a pound — or more! Each has a rich red color, flowing juices, luscious naturally sweet flavor, and the ability to stay this way for many weeks.

Why, we won't even consider harvesting a grove until I've checked out the fruit for tree-ripened maturity myself. I check for "natural sugar," low acid balance and high juice content. I check to see that the fruit is plump and meaty, and I even check to see that the skin is thin. Not only does each factor have to check out, but all the factors have to be in a proper relationship to each other before I'll harvest a grove.

And when we pick the fruit we're just as fussy. Every one of us takes a "picking ring" when we harvest. If the



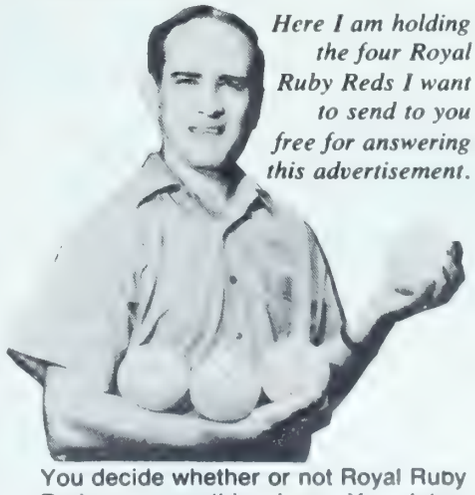
This is a picture of the actual harvest of this season's first Ruby Reds.

fruit is small enough to pass through this ring — we don't pick it! It simply isn't big enough to qualify as a Royal Ruby Red!

Even after picking there are other careful inspections each fruit must pass before I'll accept it. I size the fruit. And I grade it for beauty. Sometimes the fruit will be wind scarred. I won't accept it. Or sometimes it will have a bulge on the stem end that we call "sheep nose." I won't accept it. You can see I really mean it when I say I accept only **perfect** Royal Ruby Reds.

When I realized that the Royal Ruby Reds were the ultimate fruit, I decided to form a club and sell only to my club members. In this manner I can control my production to insure that nobody will be disappointed.

But before I ask you to join my club, I want you to sample my Royal Ruby Reds for yourself, at no cost to you whatsoever. Let me send you a box prepaid of 16 to 20 Royal Ruby Reds. Place four of them in your refrigerator until they are thoroughly cool. Then cut them in half and have your family sample this unusual fruit.



Here I am holding the four Royal Ruby Reds I want to send to you free for answering this advertisement.

You decide whether or not Royal Ruby Reds are everything I say. You determine whether or not eating a Royal Ruby Red is the fantastic taste experience I promise.

You decide. I'm confident that you and your family will want more of this superb fruit - and on a regular basis, too. If the four Royal Ruby Reds make you say "yes," then keep the remaining fruit. Otherwise return the unused fruit (at my expense) and you won't owe me a single penny.

But you are never going to know just how wonderful genuine Royal Ruby Reds are unless you place your order right quick.

This way you are sure to receive your package containing 16 or 20 Royal Ruby Reds for you and your family to sample. But since the supply is strictly limited it's important to place your order now.

SEND NO MONEY NOW

I'll put the bill for $9.95 for this first shipment on the top of the box. That's a saving of $5.00 off the regular price of $14.95. All delivery charges are prepaid by me. Remit only after my Ruby Reds have proved themselves, otherwise you don't owe a thing.

Now suppose you do like Royal Ruby Reds — suppose you **love** them — can you be sure of getting more?

You surely can. By saying "yes" to my first shipment you have the privilege of automatically joining my Winter Fruit Club. Please be assured **you pay nothing in advance.** But each month during the winter I'll ship you a pack of 16 to 20 orchard fresh, hand selected, hand picked Royal Ruby Reds.

Every Royal Ruby Red you receive will pass my tough tests. Each will weigh a pound or more. Safe delivery is guaranteed. This fruit is picked, packed and shipped each month, December through April.

You pay only after you have received each shipment. And you may skip or cancel any shipment, simply by telling me your wishes.

HERE'S HOW TO ORDER

Call my toll-free number below, or send your name and address to me at the address below.

Remember it obligates you to nothing, except making a taste test of the best grapefruit that has ever been grown. And this taste test is on me!

Of course, as you can well imagine, when I say supplies are limited — I'm not kidding! There's just so many club members I can accept before I must close my membership this year.

So to taste this "miracle" grapefruit, and have the opportunity to savor it each month during the growing season, be sure to place your order at no obligation today.

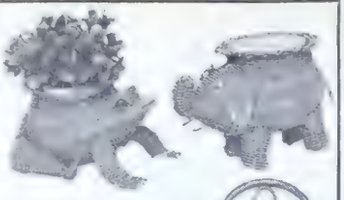
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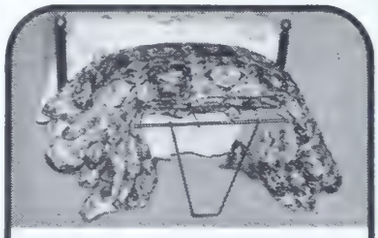
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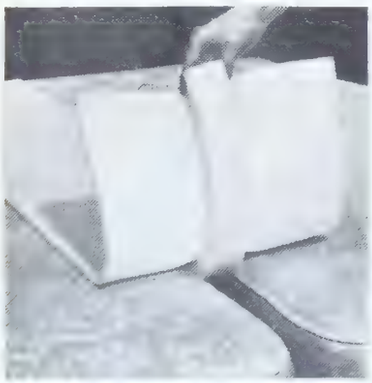
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AN ENCHANTED FERN...

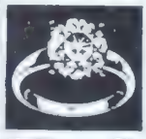
. . . that stays "greenhouse fresh" with no light, no water, no misting, no care. Casual Design's Enchanted Fern is chemically preserved to remain as supple, delicate and green as its living counterparts. Fern has a 3 foot spread and is "planted" in a white plastic pot with removable hanger. Send $17.95 and $3 post. by check, moneyorder, Mastercharge or Bankamericard (incl. expir. date) to:

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325 S. Washington Dept. HB-2 Royal Oak, Michigan 48067

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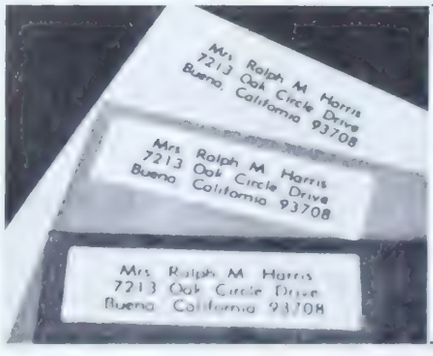
At Only $8.00 Per Carat (Unmounted)



Priced to invite comparison anywhere in The Strongite Country. 10-days to prove it or your money-back. The Strongite 'Imposter' Diamond is the hardest, most dazzling imitation jewel ever 58 facets, pure white, flawless. Unconditional lifetime guarantee. **FREE 1978 Color catalog.**



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Identify possessions, correspondence too. Black ink on white, blue, pink, yellow, silver or gold labels. 1¾" x ½". Any message up to 26 letters per line, up to 4 lines. 225 for $3; 450 (alike) for $5; 1,000 (alike) for $10; + postage of 35¢. Please specify color. Useful 80-P. Gift Catalog, 50¢. Bruce Bolind, 12-P Bolind Bldg., Boulder, CO 80302.

CURRIER & IVES Copenhagen Blue



A. The Farmer's Home — Winter

Porcelain Mugs

TRIMMED IN 22 KARAT GOLD

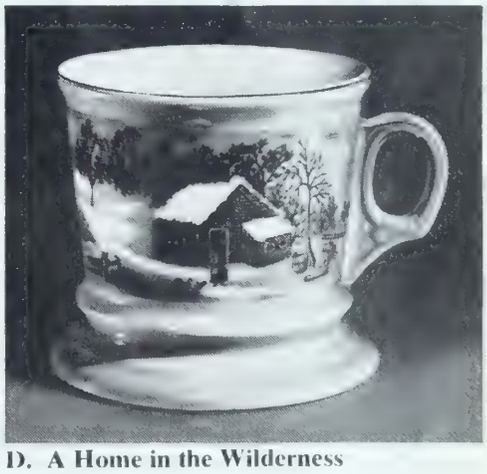
ONLY $3



B. The Old Homestead in Winter



C. Homestead in Winter



D. A Home in the Wilderness

Entire set of 4 only $9.98

Collectors love the distinctive color of rich Copenhagen Blue! Others hunt through antique stores in hopes of discovering and buying a real Currier & Ives lithograph depicting America's all-but-vanished way of life in the last century! Still others hunt for shaving mugs from grandpa's day.

Now we proudly offer a true rarity — genuine Currier & Ives scenes on genuine Porcelain mugs . . . in Copenhagen Blue and trimmed with gleaming 22 karat gold!

Think how just one mug will brighten your kitchen — how the entire set of 4 will add charm and warmth to your display shelves or hutch! The distinctive Copenhagen Blue color, accented with white, goes beautifully with any decor!

So hurry, order TODAY. Save over $2 when you buy the entire set — save when you purchase an extra set as a gift! Return within 14 days for your money back (except postage & handling) if you're not delighted. Mail coupon now.

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MAIL NO-RISK COUPON TODAY

AMERICAN CONSUMER, Dept. CIM-26
Caroline Road, Philadelphia, PA 19176

Please rush me the following Currier & Ives Copenhagen Blue Mug(s) at $3 each plus 50¢ postage & handling:

___(#800) Scene A ___(#826) Scene C
___(#818) Scene B ___(#834) Scene D
___(#842) Complete set of 4 only $9.98 plus $1 postage & handling.

SAVE! Order 2 sets for only $18.98 plus $2 postage & handling

If after receiving my order I'm not delighted, I may return it within 14 days and you will refund the full purchase price (except postage & handling).

Total amount enclosed $_____ PA residents add 6% sales tax. Check or money order, no CODs please.

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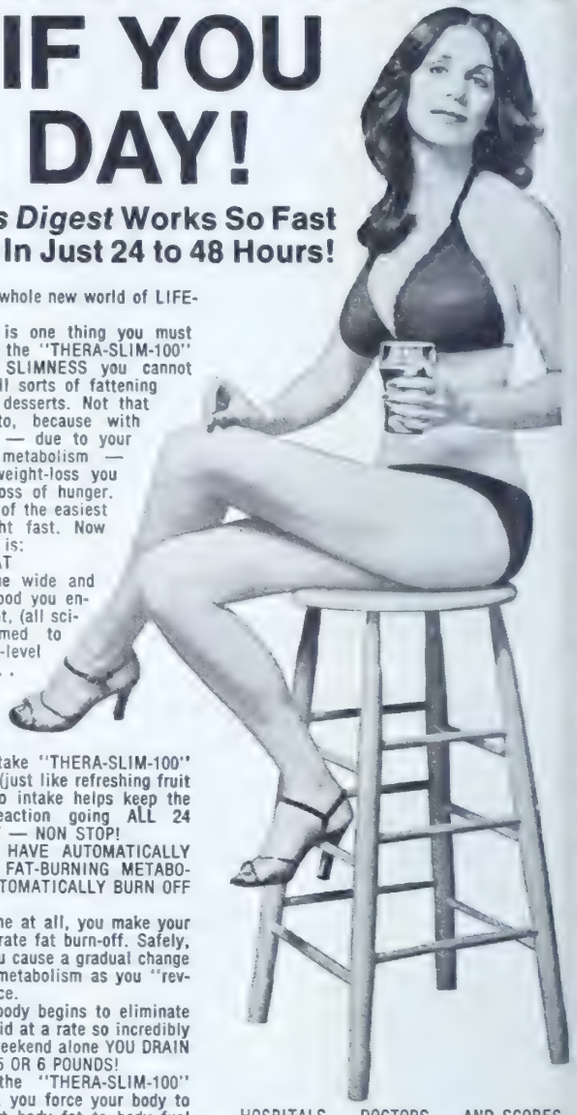
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NOT A DRUG

Amazing "Burn-fat-by-the-hour" program Developed by Doctors at Boston Medical School

BURNS AWAY MORE FAT EACH 24 HOURS THAN IF YOU RAN 14 MILES A DAY!

Incredible "Crash-Loss" Breakthrough Reported in *Reader's Digest* Works So Fast You Can Actually Measure the Difference In Your Waistline In Just 24 to 48 Hours!



Yes, LOSE up to 6 POUNDS the first 48 HOURS — LOSE up to 12 POUNDS the first 7 days — LOSE up to 4, 5, even 7 POUNDS MORE the next 7 days — and continue to burn away as much as 7 to 9 pounds more fat every 2 weeks thereafter, (if you still need it) . . . until you've finally lost 50 — 70 — 100 pounds OR MORE . . . **without fasting, without constant willpower, without constant pangs of hunger or a single moment of body-racking exercise!**

Recommended by the U.S. Government's very own doctors to members of Congress who want to lose weight fast . . . Hailed as the weight-loss "breakthrough of the century" by leading medical journals . . . here at last is the most effective NO-DRUG program for FAST — INSTANT — PERMANENT LIFETIME WEIGHT-LOSS ever made available to the public without a prescription!

WORKS SO FAST THE FIRST WEEK ALONE YOU LOSE AS MUCH AS 1½ TO 2 POUNDS OF BOTH FLUID AND FAT EVERY 24 HOURS!

Direct from the pages of the **N.Y. Times** and **Reader's Digest** comes reports of an incredible "fat burning" breakthrough by medical researchers at one of Boston's foremost medical schools! Reports of a new "crash-loss" program (featuring a remarkable natural substance) that safely yet surely steps up FAT-BURNING METABOLISM . . . forces your system to ATTACK bulging pockets of fat . . . and starts to shrink and burn that fat in just a matter of hours!

Yes, from one of New England's leading medical centers comes the new SUPER FAT-BURNER way to turn up your "inner furnace" . . . unlock those clinging pockets of fat . . . break them down SO FAST . . . you burn off excess bulge at the unbelieveable rate of up to **6 POUNDS of both fluid and fat GONE the very first weekend alone!**

Think of it! You actually burn away more fat each 24 hours than if you ran 12 to 14 miles a day! Lose more inches each week than if you did 300 sit-ups each morning and 300 push-ups each night! Actually LOSE as much as A FULL SIZE THE FIRST 7 DAYS . . . **and from 3 to 5 inches off your waistline the very first month!**

That's right! Weight-loss results and inches-off wonders that absolutely stagger the imagination. Just look:

U.S. ARMY OFFICERS LOSE WEIGHT 3 TIMES FASTER THAN EVER BEFORE!

Case History #1: When medical researchers in Boston, New York, Philadelphia and Los Angeles first tested this new hi-amino concept on a scientific weight-loss program . . . they reported astonishing results of as much as 12 POUNDS LOST IN JUST THE FIRST 7 DAYS! — 16 to 18 pounds gone by the end of week number two — and most mind-boggling of all — U.S. Army Officers actually losing weight 3 times faster than ever before! As much as 50 POUNDS GONE, like that!

WAISTLINES SHRINK UP TO 3 INCHES IN 7 DAYS — A FULL 5 INCHES SMALLER IN A SINGLE MONTH!

Case History #2: When first rumors of this medical breakthrough leaked out to professional actors, actresses and celebrities . . . they immediately rushed to the offices of America's leading weight-loss specialists to get their hands on this "magic compound"; and no wonder! Because the first week alone they carved away as much as 2 pounds a day . . . 13 pounds a week . . . were forced to take in their belts 3 notches smaller in just 10 days!

DOCTORS REPORT: AVERAGE LOSS — 57 POUNDS!

Case History #3: But most significant of all . . . when universities, hospitals and medical schools, (such as New York's Leading Medical School and Cleveland's largest hospital) tested this newly discovered "crash-loss program" on patients who all their lives had been hopelessly overweight . . . they reported astonishing losses of as much as 2 pounds a day at the start . . . 20 to 30 pounds a month . . . as much as 70 pounds lost over a single summer season! — by simply stepping up their fat-burning metabolism and **burning, melting, oxidizing** 50, 70, 100 pounds of hard-set fat . . . FASTER, SURER than they had ever dreamed possible!

WORKS LIKE "POWDERED HEAT" — MAKES YOUR INNER FURNACE BREAK DOWN BODY FAT!

What is this wondrous new development that helps safely stimulate fat-burning metabolism and shrink your body's fat cells the moment it starts working in your system? It is a totally new concept in the war against fat. An ANTI-FAT WEAPON unlike anything you've ever seen, or tried in your life. A FAT-BURNING aid that helps you convert body fat to body fuel AUTOMATICALLY . . . and EVAPORATE excess pounds and inches starting the very first day!

Think of it! A medically proven formula that is such an effective reducing aid . . . that when combined with the food you eat on this "crash-loss" program . . . **burns off as much fat each 24 hours as if you jogged up to 14 miles a day . . . or played 3 hours of tennis in the most brutal heat!**

The name of this wondrous amino formula is "THERA-SLIM-100" and here is precisely how you use it to win the body and figure of your dreams as you:

LOSE UP TO 4 TO 6 INCHES OFF YOUR WAISTLINE
LOSE UP TO 2 TO 5 INCHES OFF YOUR HIPS
LOSE UP TO 3 INCHES OFF YOUR THIGHS
LOSE UP TO 4 INCHES OFF YOUR BUTTOCKS
LOSE UP TO 4 INCHES OFF YOUR STOMACH

and as we've said before, starting not in weeks, but in mere days.

HELPS YOUR BODY CONVERT STORED UP FAT TO BURNED UP ENERGY! At this very moment — having read this far — you are but one short step away from LIFETIME IMMUNITY TO FAT! Now comes your FINAL GIANT STEP into a whole new world of LIFETIME SLIMNESS.

Of course, there is one thing you must keep in mind. With the "THERA-SLIM-100" way to LIFETIME SLIMNESS you cannot gorge yourself on all sorts of fattening foods, candies and desserts. Not that you'd ever want to, because with "THERA-SLIM-100" — due to your new, stepped up metabolism — besides enormous weight-loss you also experience a loss of hunger. Which makes it one of the easiest ways to lose weight fast. Now here's how simple it is:

STEP #1 — YOU EAT

In addition to the wide and tasty selection of food you enjoy morning and night, (all scientifically programmed to help maintain a high-level of FAT BURN-OFF) . . .

STEP #2 — YOU TAKE "THERA-SLIM-100" hi amino compound.

Once a day, you take "THERA-SLIM-100" in a glass of water, (just like refreshing fruit juice). This hi-amino intake helps keep the fat-burning chain-reaction going ALL 24 HOURS OF THE DAY — NON STOP!

STEP #3 — YOU HAVE AUTOMATICALLY STEPPED UP YOUR FAT-BURNING METABOLISM — SO YOU AUTOMATICALLY BURN OFF EXCESS WEIGHT!

In virtually no time at all, you make your inner furnace accelerate fat burn-off. Safely, gently, yet surely you cause a gradual change in your fat-burning metabolism as you "rev-up" that inner furnace.

The result: Your body begins to eliminate stored-up fat and fluid at a rate so incredibly fast, the very first weekend alone YOU DRAIN AWAY AS MUCH AS 5 OR 6 POUNDS!

In short, with the "THERA-SLIM-100" weight-loss program, you force your body to automatically convert body fat to body fuel . . . automatically shrink fatty cells . . . drain off excess flab . . . flush it right out of your system ONCE AND FOR ALL!

Never before has medical science offered you a surer, faster, more effective weight-loss method, (short of total fasting) than this super fat-burning breakthrough development at one of Boston's Leading Medical Schools.

THE FACTS ARE IN! THE RESEARCH IS DONE! THE INCREDIBLE WEIGHT-SLASHING RESULTS HAVE BEEN PROVEN BEYOND A SHADOW OF A DOUBT BY MEDICAL SCHOOLS — HOSPITALS — DOCTORS — AND SCORES AND SCORES OF OVERWEIGHT PATIENTS! NOW THE FINAL STEP IS UP TO YOU!

REMEMBER: You must see dramatic results in just 24 hours — results you can measure with both your scale and your tape measure . . . you must lose:

up to 6 lbs. the first 48 hours
up to 12 lbs. the first 7 days
up to 7 lbs. more the next 7 days

or it costs you nothing! Simply return within 10 days for full refund (except postage and handling, of course). Act now!

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IF YOU READ NOTHING ELSE — READ THIS!

What you see on this page is the announcement of the latest breakthrough by medical science in the war against fat. Developed at one of Boston's leading medical schools, the incredible weight-loss results this new "crash-burn" program delivers are so astonishing (average loss 57 lbs.) it has been featured in every leading medical journal . . . given headline coverage in such outstanding publications as **Reader's Digest** and the **New York Times,** to mention just a few: Aside from — ABSOLUTE STARVATION — there is no surer, faster, more effective way to slash away pounds and inches than with this Boston Medical School discovery.

However, before starting we advise you to consult with your physician to be sure you are in normal health and your only problem is obesity. Individuals with gout, heart disease, diabetes or pregnant women should not use it at all. As a matter of fact, we insist that you show this entire program to your family physician . . . have him check you regularly to make sure you're not losing too much, too fast . . . and advise when you've lost enough. See if he doesn't agree that the "THERA-SLIM-100" road to Lifetime Slimness, including the recommended progressive daily toneup, isn't by far the most effective approach to the conquest of obesity ever developed by medical science.

MAIL NO-RISK COUPON TODAY

Mead-Wilson Pharmacal, Dept. JPD- 83
Caroline Road, Philadelphia, PA 19176

Yes, I want to burn away excess weight fast and permanently with this doctor's "crash-loss" program featuring amazing new high-amino compound "THERA-SLIM-100".

Please rush me the offer I have checked below. If not delighted, I may return it in 10 days and you will refund the full purchase price (except postage & handling, of course).

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☐ (#009) Full 10-Day Supply . . . only $7.95 plus 50¢ postage & handling.
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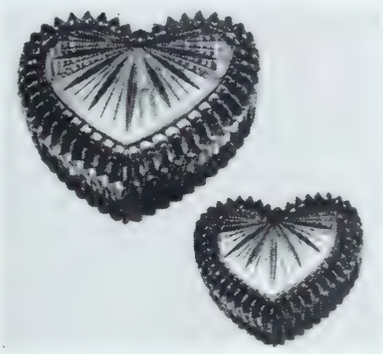
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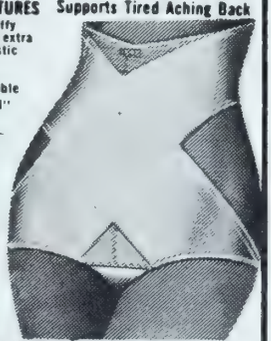
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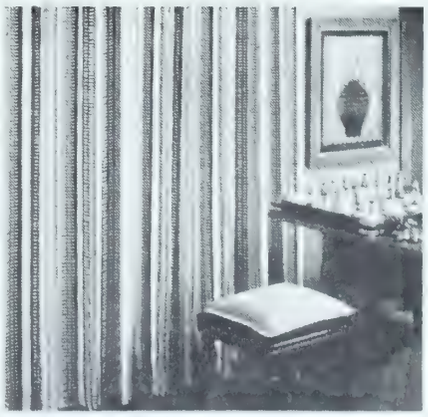
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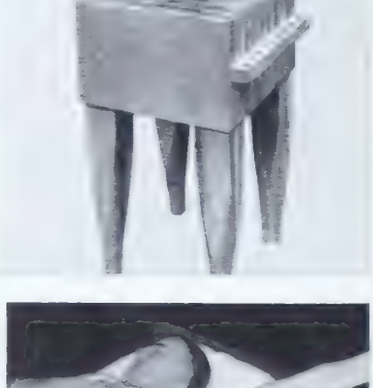
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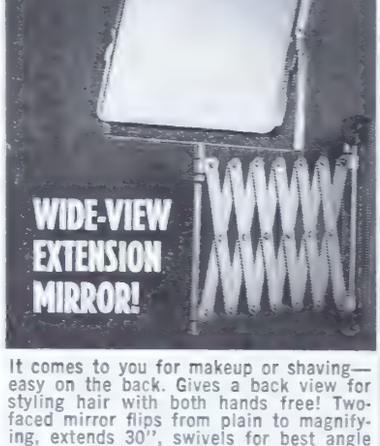
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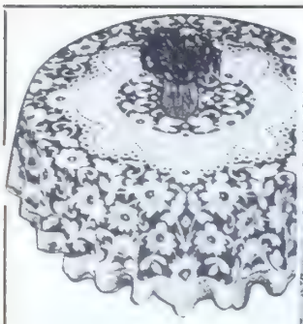
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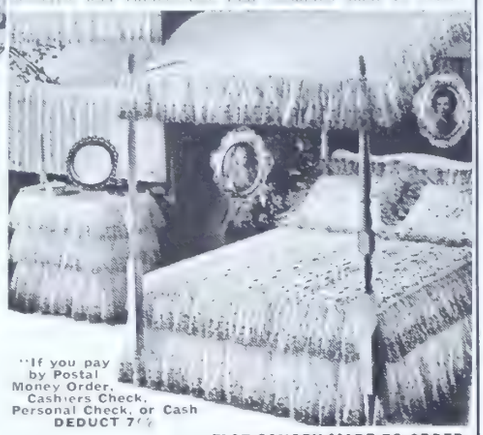


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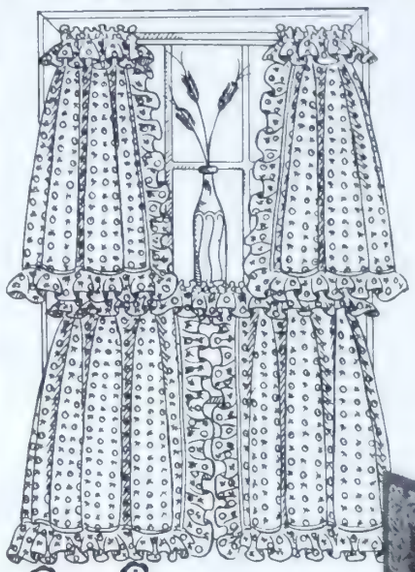
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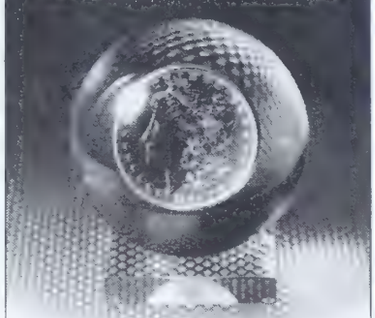
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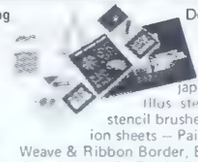
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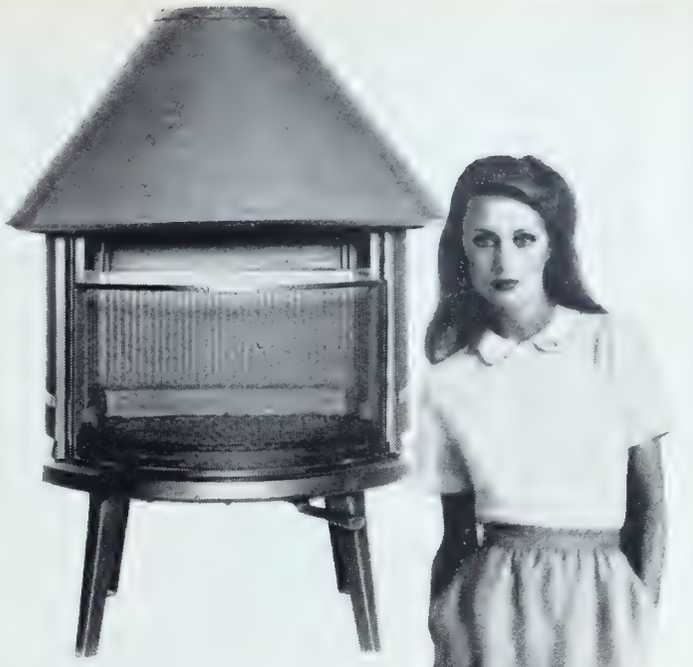
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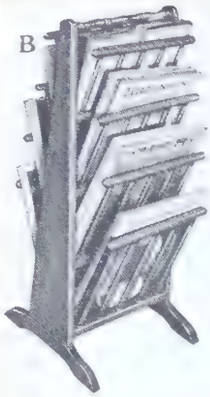
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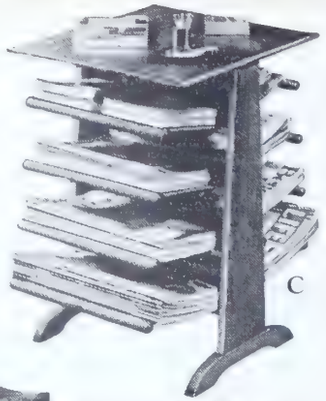


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C



A

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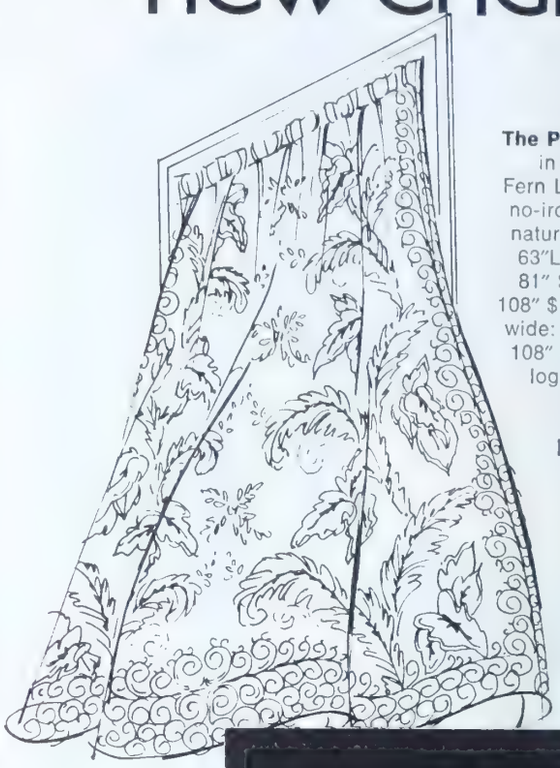
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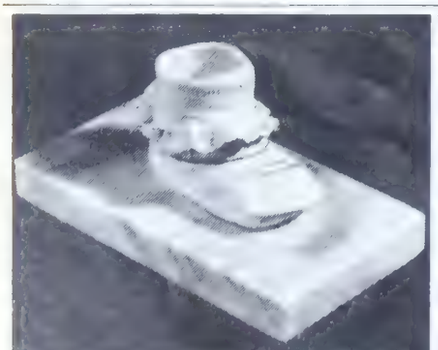


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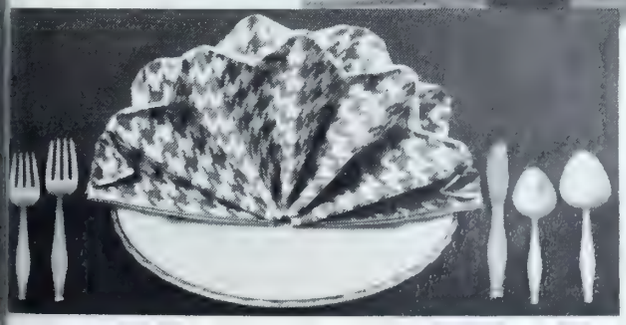


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WINDOW SHOPPING IN NEW ENGLAND



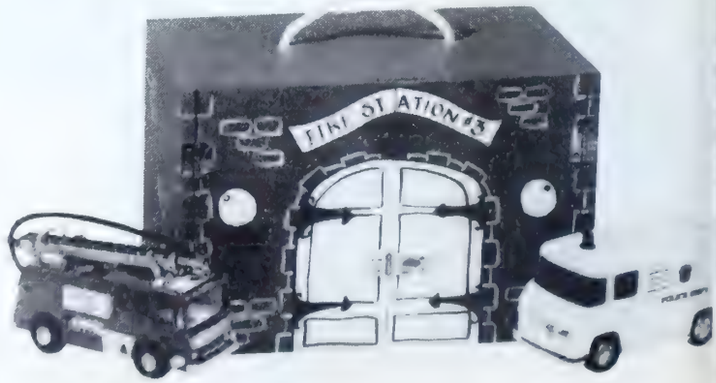
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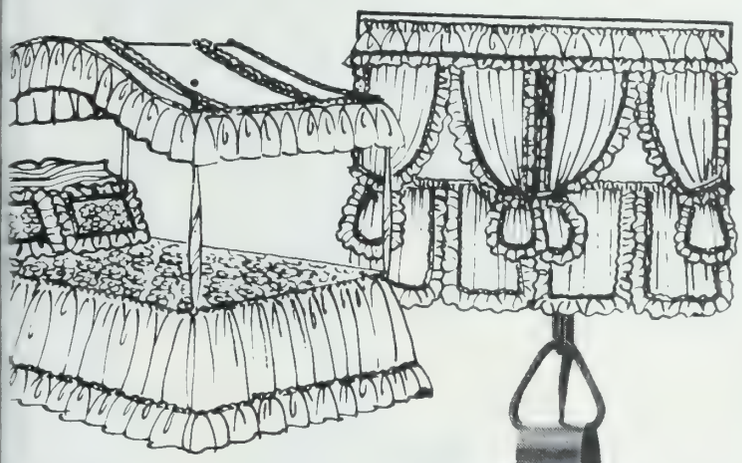
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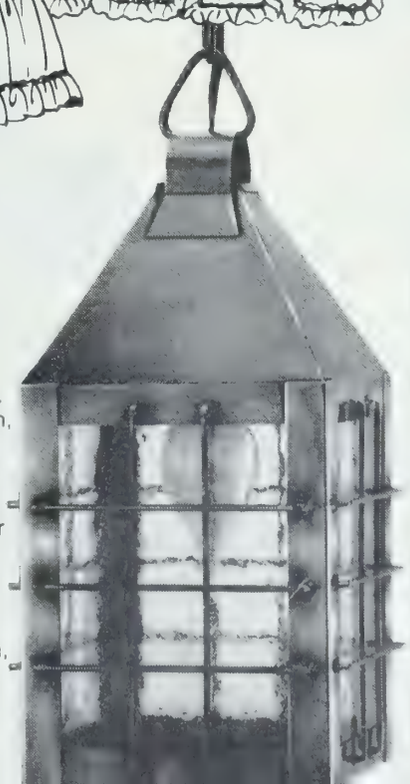




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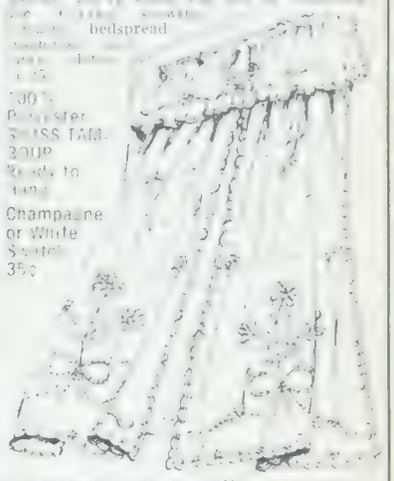
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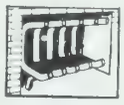
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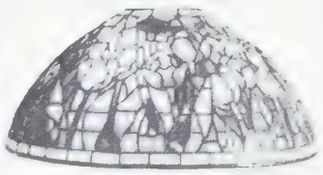
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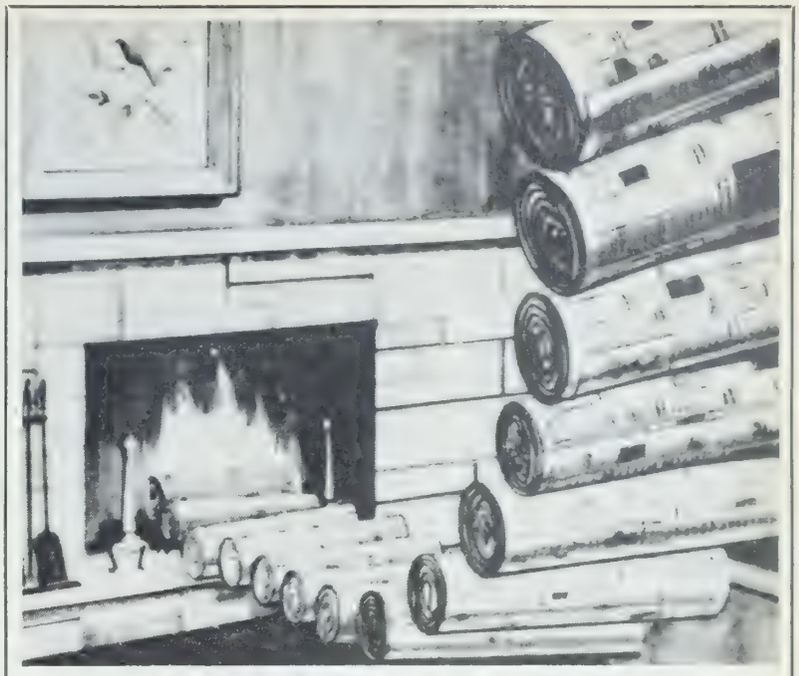


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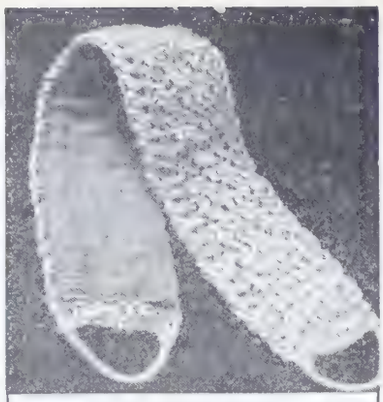
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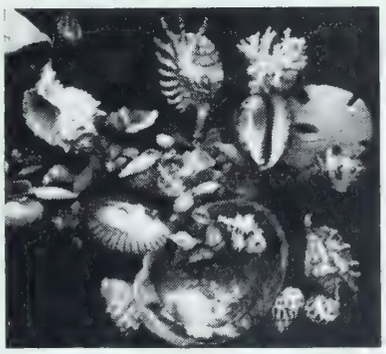
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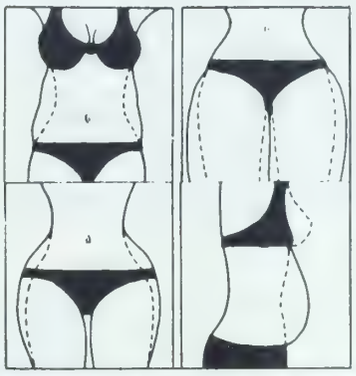
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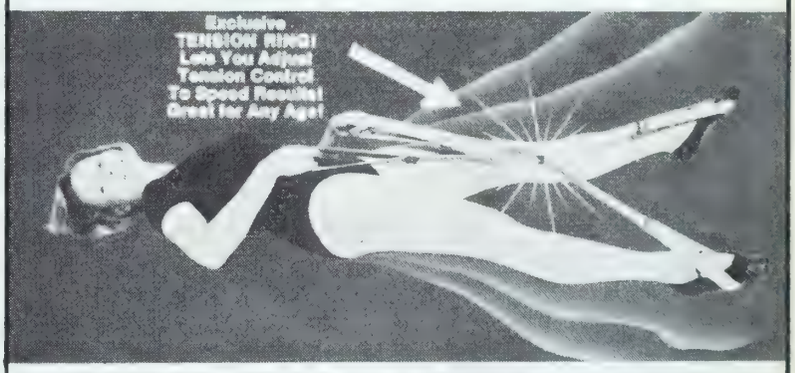


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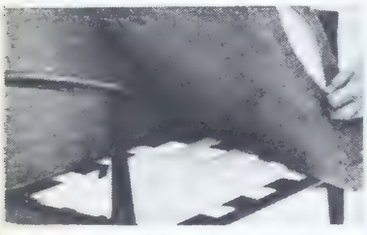
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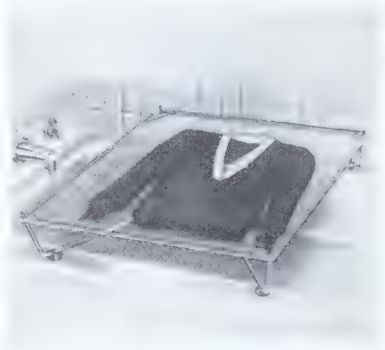
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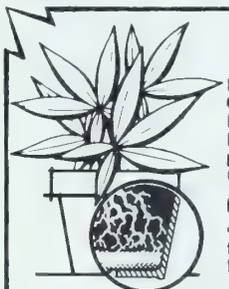
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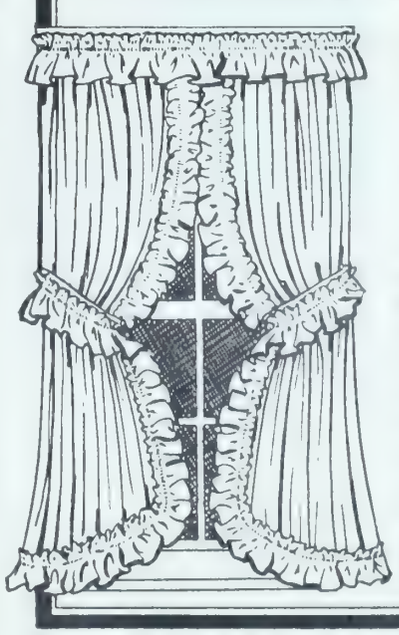
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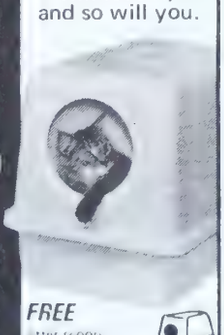
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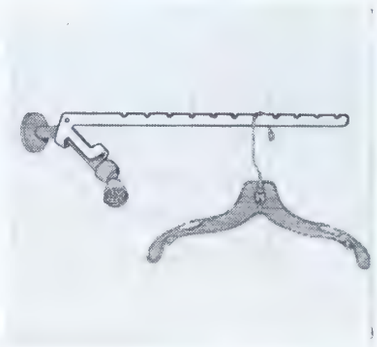
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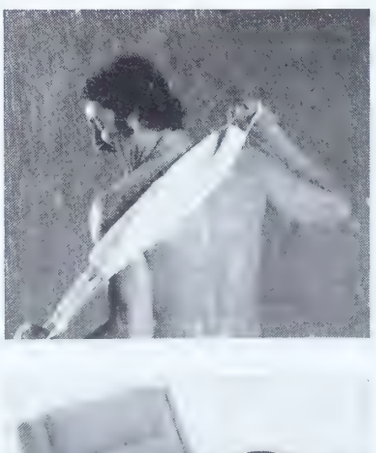


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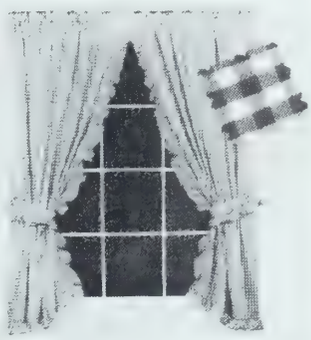
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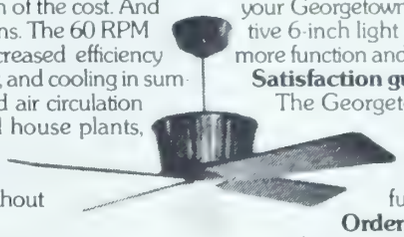
right & Breezy Gingham urtains. Washable, 65% Da-ron/35% cotton. Blue, gold, ink, red, brown or orange. 2" w. per pair. 24"L, $6; 30" 7; 36" $7.50; 45" $8.50; 54" 10; 63" $11. 72", $12. Val-nce $3.50. Tiebacks, $1 pair. dd $1.75 post. Spreads avail. o. Catalog $1. Mather's, ept. HB2, 31 E. Main St., Vestminster, MD 21157



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We took $100 off the price.
The wonderful old ceiling fan has returned. At a fraction of the cost. And with new innovations. The 60 RPM speed provides increased efficiency of heating in winter, and cooling in summer. Plus improved air circulation for your treasured house plants, with the gentle air movement. The result: efficiency without distraction.

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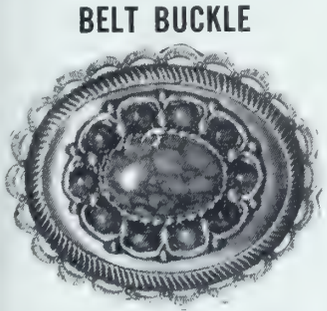
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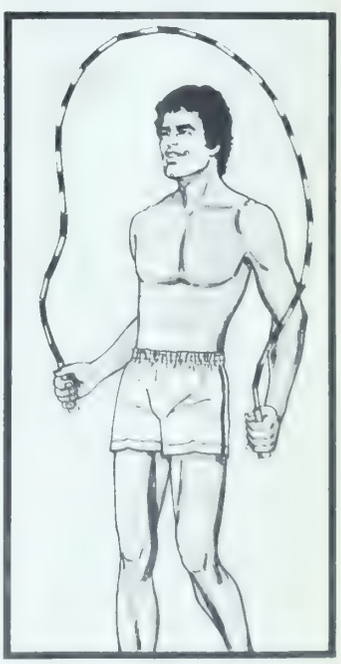
Red strawberries in brown basket with gold bow on nat. poly/cotton. Kit incl. patterns, instructions, embroidery thread, needle, all material nec. except pillow stuffing & ordinary sewing thread. Outline printed on pillow front. Fin. size 15"x15".

Pillow kit $12.95

Plus $1. postage & handling
Calif. res. add 6% tax

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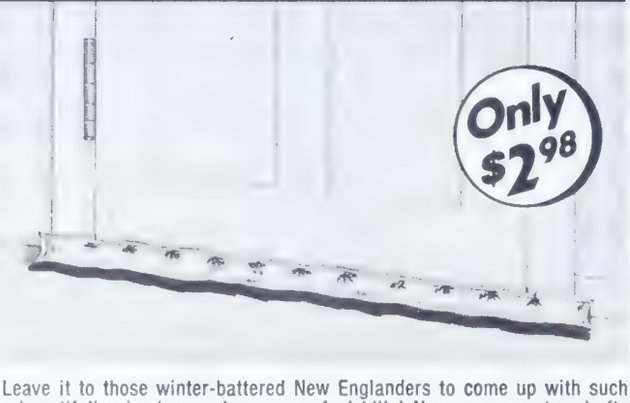
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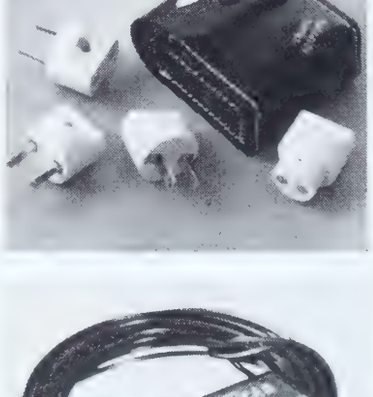
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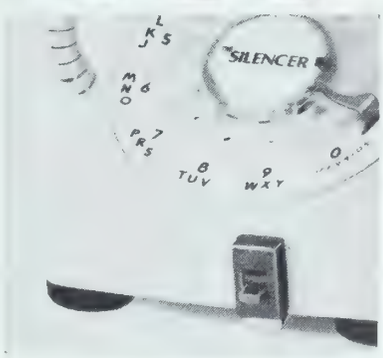
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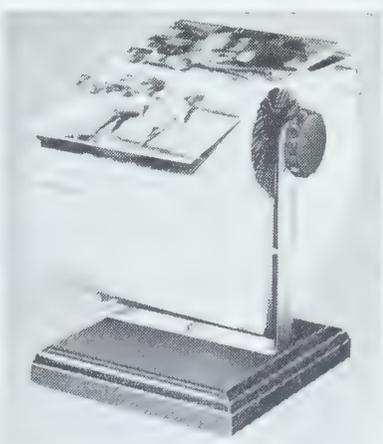


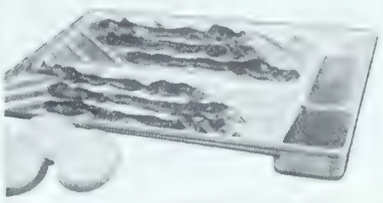
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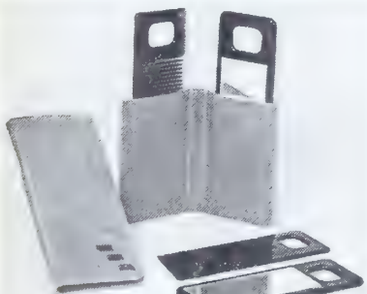
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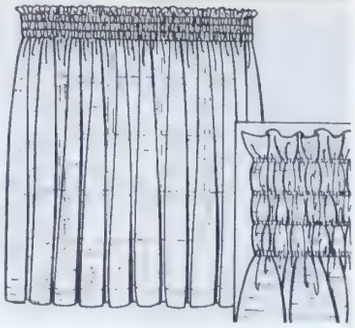
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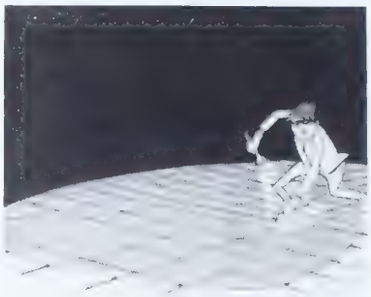
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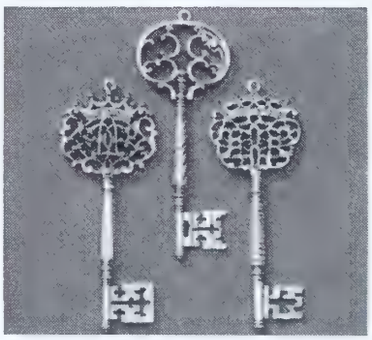
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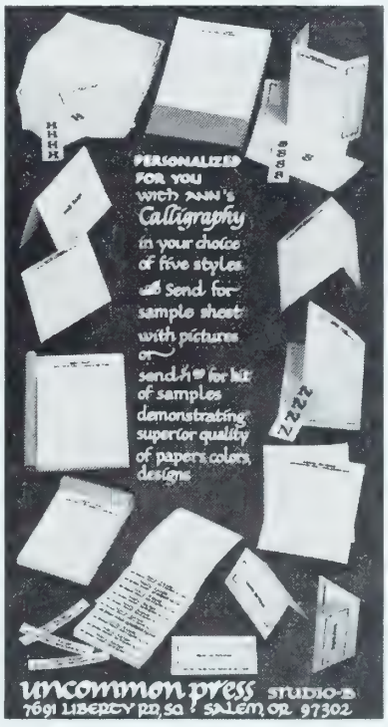
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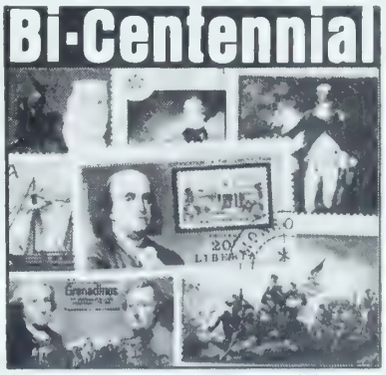
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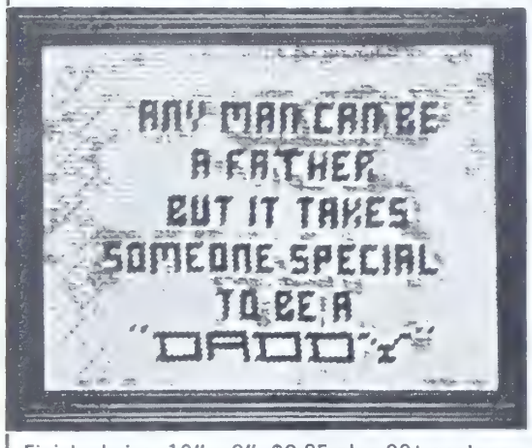
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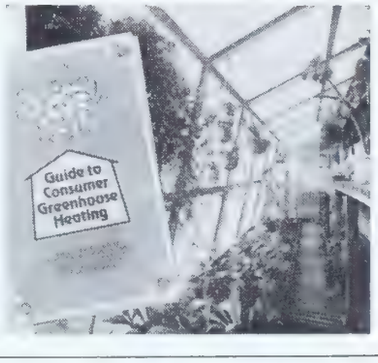
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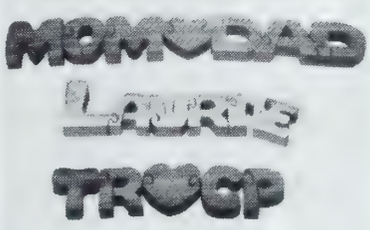
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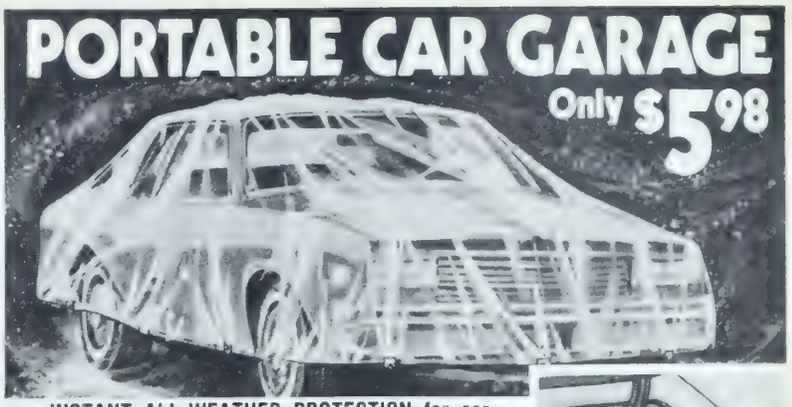


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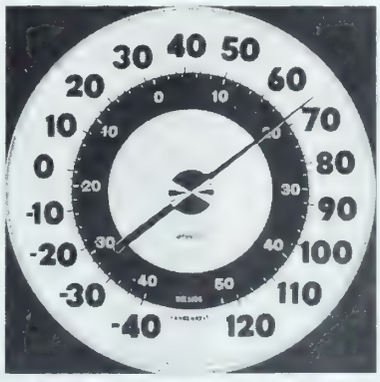
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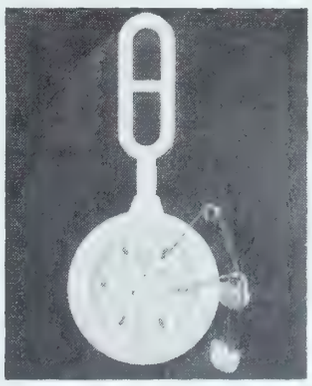
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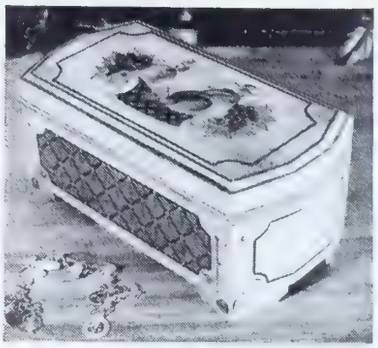
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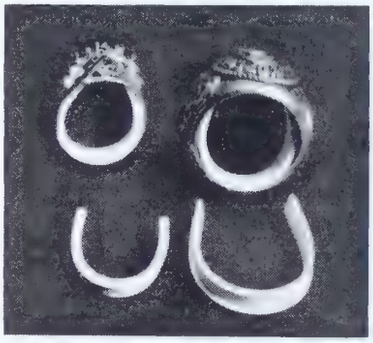
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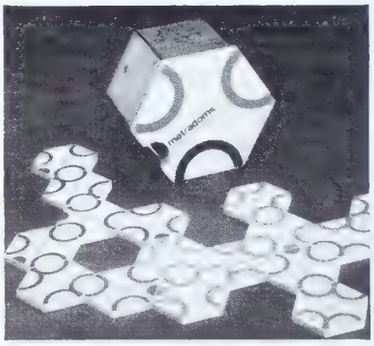
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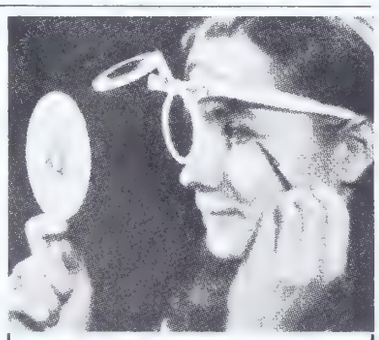
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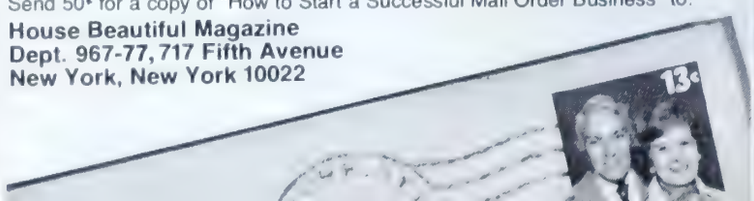
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Asterisks note the items available through decorators only. For names of stores with merchandise listed by the manufacturer, write manufacturer. No listing may indicate custom-made, antique or privately owned article. Include issue date and page number.

Cover and Pages 72-77—A Surround of Ease and Elegance

Cover and living/dining room: Canvas wall and ottoman fabrics, **John Boyle.*** Fabric on sectional pieces, quilted ottomans, and chair cushions, **Etalage Fabrics Inc.*** "Peach" and "Sand" linen pillow fabrics, **Arthur H. Lee-Jofa.*** Beveled glass tables, **Fonthill Ltd.*** The following items are from **Bloomingdale's,** 1000 Third Ave., N.Y.C. 10022: All sectional pieces and Plexiglas covered squares in customer's own fabric from the "Beekman Place" collection, cotton dhurrie rug designed by Richard Knapple and made in India, gilded wooden horse from "The Old Shop," rattan chairs, silver animal, custom-made china cabinet of split cane, tabletop accessories, bar designed by Richard Knapple and bar accessories, hanging antique wood sculpture and goat from "Perspectives" shop. Dining table, **Paul M. Jones Inc.*** Bleached and pickled floors, **New York Flooring,** 1715 First Ave., N.Y.C. 10022. Buffet, **Intrex*** Rectangular fossil stone table, **Keramos Inc.*** Track lighting, **Halo Lighting.**

Den: The following items are from **Bloomingdale's:** sectional sofa bed pieces, sisal matting on floors and walls, lamps, woven rattan desk and chest, high-back chair and suede cushion, cubes covered in batik fabric, copper from "The Old Shop," antique wood horse heads from the "Gallery" shop, and Indian bedspread fabric for pillows and on cubes. "Solid Vanilla" fabric on sectionals, **Design Tex.*** Suede fabric on pillows, **Clarence House.*** Custom-made bookcases designed by Richard Knapple.

Bedroom: "Kiraz #200" carpeting, chair, chrome tubular pharmacy lamp, stacking bed-trays, **Bloomingdale's.** "Merak Brown" fabric throughout, and "Bandji Coffee" wallcovering and drapery lining, **China Seas Inc.*** Bedside lamp, **Hansen Lamps.*** Lace throw and pillow, **Cherchez,** 864 Lexington Ave., N.Y.C. 10022. Fabric on upholstered chair, **Beng-Solo.**

Pages 78-81—Quilting

Page 78—**Thayer-Coggin** furniture is available in the following cities and stores: Beverly Hills, **Danica Inc.;** Chicago, **Carson, Pirie, Scott & Co.;** Dallas, **Denhome Modern Danish Furniture;** Los Angeles, **Paul's West Furniture;** New Orleans, **The Hurwitz, Mintz Furniture Co.;** New York City, **B. Altman & Co.**

Page 81: Ashtray, **Greg Copeland Inc.*** Quilting firms in major areas of the country: Atlanta, **Scroll Fabrics, Inc.,** 645 Lambert Drive NE. Boston: **Paul Brown,** 306 Stuart St. Chicago, **Rubenstein Co.,** 1026 W. Van Buren; **Quiltmaster,** 1 S. Wisconsin Ave., Carpentersville, Ill. Dallas, **Quiltcrafters, Inc.,** 1933 Levee. Los Angeles, **Avon,** 8313 Beverly Blvd.; **Artistic,** 696 N. Robertson Blvd.; **California Workroom,**1614 S. Hill St.; **Rod Martin,** 325 N. LaCienega Blvd. Miami, **Leo Pollak Quilting, Inc.,** 3938 N. Miami Ave.; **M.I. Rose & Sons,** 4500 E. 11th Ave., Hialeah, Fla. New York City: **Guild Needlecrafts, Inc.,** 205 E. 12th St.; **Hugues-Muller Co., Inc.,** 34 W. 27th St.; **Andre Matenciot Co., Inc.,*** 979 Third Ave.; **Craig Fabrics Inc.,*** 979 Third Ave.; **Etalage Fabrics Inc.,*** 979 Third Ave.; **Maury Shor,** 1056 Washington Ave., Bronx; **Julius Rutrick Quilting,** 448 E. 183rd St., Bronx; **Fabric Quilters Unlimited** 1400 Shames Drive, Westbury, N.Y. San Francisco, **S. Beresi Quilting,** 1233 Taraval St.

Pages 82-85—Soft, Clean & Cushy

Furniture, pillow, and seat cushion fabrics throughout, **Etalage Fabrics Inc.***

Page 82—Bottom left: Sculptures, **Karl Springer.*** Sculptured head: **John Rosselli*.** Table, **Bromante Collection.***

Dining room: Table, **Bromante Collection.*** Bronze copies of Oriental deer, **Sirmos.*** India tapestry, **Karl Mann Associates.***

Living room: Hand painted pillows, **Etalage Fabrics Inc.** Table and chairs, **Bromante Collection.*** Floor, **Country Floors Inc.,** 300 E. 61st St., N.Y.C. 10021. Rug, **Stark Carpet Corp.*** Matchstick shades, **Studio M Inc.*** Glass-top table, **Paul M. Jones Inc.*** Krishna fertility stone from India, **John Rosselli.*** (*Continued*)

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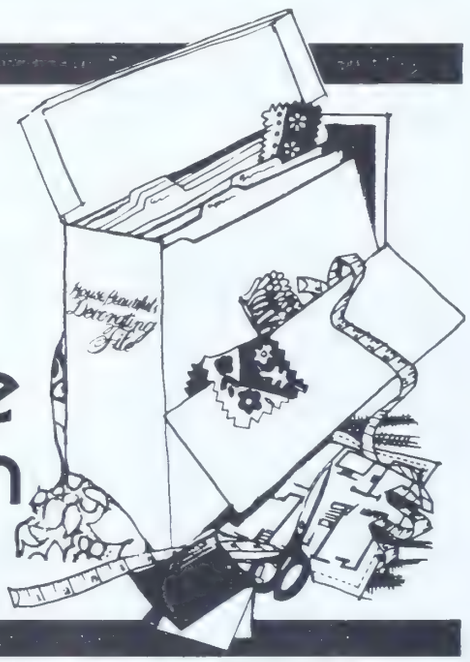
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PRODUCT INFORMATION

Continued

Pages 86-87—Smoothies

All furniture and fabric designed by Angelo Donghia for **Kroehler Manufacturing Co.,** and available in the following cities and stores: Atlanta, **Rich's;** Chicago, **John M. Smyth Co.;** Los Angeles, **Bullock's;** New York City, **Gimbel's** and **Macy's;** San Francisco, **Macy's.**
Page 86-top: "Harlowe" chair and loveseat, taupe colored flannel and channel quilted fabrics: "Ching" table, all from the **Phase II** collection.
Bottom: "Savoy" sofa, "Connections" fabric, 100 percent cotton, **Phase II;** "Savoy" chairs, **Phase I,** "Counterpoint" fabric, **Phase II;** "Ching" table, **Phase II.**
Page 87-top: "Orientations" sofa and chaise, "New Wave" velvet fabric: "Rotolo" chair, "Oxford" velvet fabric: "Ching" tables, pillows, **Phase II.**
Middle: "Extensions" sofa, **Phase I,** "Oxford" velvet fabric, **Phase II;** pillow fabric, "Porto Bello" table, **Phase I.** *Bottom:* "Dynasty" sofa, **Phase I,** "Animal Plaid" woven fabric, **Phase II;** "Ching" table, **Phase II,** taupe flannel pillows. Vases, **Manhattan Ad Hoc Housewares,** 842 Lexington Ave., N.Y.C. 10021. Plaster of Paris sculptures, **& Vice Versa.***

Pages 85-95—Upholstered Landscape

Living room: Sofa and recamier, banquette, silk pillows custom designed by **John Saladino Inc.*** Tub chair, **Stendig Inc.*** Glass table, **Turner Ltd.*** Peel coffee table, **Walters Wicker Wonderland,** 991 Second Ave., N.Y.C. 10022. Peasant chair, **Renny,** 251 E. 62nd St., N.Y.C. 10021. Sisal carpet, **Clodan Carpet.*** Sheer drapery fabric, **Willow Tex Inc.*** Silk pillow fabric, **Drapery Modes Inc.*** "Summer Palace" dhurrie carpet,**The Pillowry,** 929 Madison Ave., N.Y.C. 10021. Pharmacy lamp, **Nessen Lamps Inc.***
Entry: Rug custom designed by **John Saladino Inc.,*** made by **Edward Fields.***
Dining area: Bleached ash dining table, banquettes, buffet, wet bar, custom designed by **John Saladino Inc.*** Leather on banquettes, **Mortimer Farkash.***
Den: Custom designed modular seating with Haitian cotton upholstery, and sliding screen window. **John Saladino Inc.***
Kitchen: Table, **Elux C. Putting Antiques,** 226 E. 51st St., N.Y.C. 10022. Fan lamps, **Beylerian Accessories.*** Custom designed banquette upholstered with canvas, **John Saladino Inc.*** Palm frond chairs, **Lord & Taylor,** Fifth Avenue at 38th St., N.Y.C.
Bedroom: Desk unit, headboard and quilt custom designed by John Saladino Inc.* Quilt fabric, **Arthur H. Lee-Jofa.*** "Island Cloth" drapery fabric and wall panels, **Boris Kroll Fabrics Inc.*** Carpet, **Edward Fields.*** Desk chair, **Walters Wicker Wonderland.** Fan, **Beylerian Accessories.***
His bath: Dresser vanity custom designed by **John Saladino Inc.*** Art Deco towel rack designed by Robert Mallet-Stevens available from **Ann-Morris Antiques,** 239 E. 60th St., N.Y.C. 10022. Navajo rug, **Doris Leslie Blau Gallery,** 15 E. 57th St., N.Y.C. 10022. Vanity stool, **Stendig.***
Her bath: Hamper with upholstered seat designed by **John Saladino Inc.***

Pages 96-97—Color Gone Rich

Sofa, ottoman, pillows and armless unit

signed by Easton-LaRocca, manufac-red by **Timpa & Co. Inc.** Console table, ene Tyson Antiques, 19 E. 69th St., Y.C. 10021. Dhurrie rug, **Rosecore Car-t Co. Inc.*** Painted finish on chairs and ffee table, **Creative Finishes.** "Dabo exture" fabric on sofa, ottoman and arm-ss unit, **Brunschwig & Fils.*** Chamois trasuede on upholstered chairs, **Weller brics.*** Pillow fabric, **Allen Campbell.*** necked fabric on chair backs, **Far East-n Fabrics.*** Cigarette table with Bertoia re base, **Knoll International.*** Honan silk apery fabric, **Frank Cathers.*** Track hting, **Harry Gitlin Lighting Inc.*** Phar-acy lamp, **Phoenix-Day.** Iron base for rectoire table, **Wainland Inc.** Bronze eo-Egyptian antique candlesticks, **Rogers ruce,** 2147 Union St., San Francisco 4123. Ivory serpentine antique candle-icks, **J. Garvin Mecking,** 188 E. 64th t., N.Y.C. 10021. Pair of cranes, 19th-entury reproductions, **John Rosselli, An-ques-Decorations,** 255 E. 72nd St., .Y.C. 10021. All plants and flowers, from **ernery Ltd.,** 1198 Madison Ave., .Y.C. 10021.

ining room: Plaid taffeta tablecloth fab-c, **Duchess Fabrics Inc.**

ages 100-103—Come-Alive House

iving room: Bamboli canvas furniture, **. & B. America.*** Bar, Paris import, nd tables designed by Carol Shine-eld. Chrome lighting, **Luxo Lamp Corp.** hairs, **Design Research,** Ghiradelli quare, San Francisco 94108. Flooring, **rchitectural Stone Corp.** Plants, **The reenery,** 836 Montgomery, San Francis-o 94133.

Master bedroom: Cabinets and bookcase lesigned by Carol Shinefield. Pillowcases, **Marimekko,** 38 E. 57th St., N.Y.C. 10022. *Boys' bedroom:* Car bed from **Sears Roe-uck & Co.**

Kitchen: Grill and oven, **Jenn-Air Corp.** Cook top and wall oven, **Thermador, divi-ion of Norris Industries.** Copper, **Sono-na-Williams Kitchenware,** 576 Sutter, San Francisco 94108. Pans, **Forrest Jones,** 3274 Sacramento Ave., San Francisco 94108. Accessories, **Design Research.**

Pages 104-109—Egypt

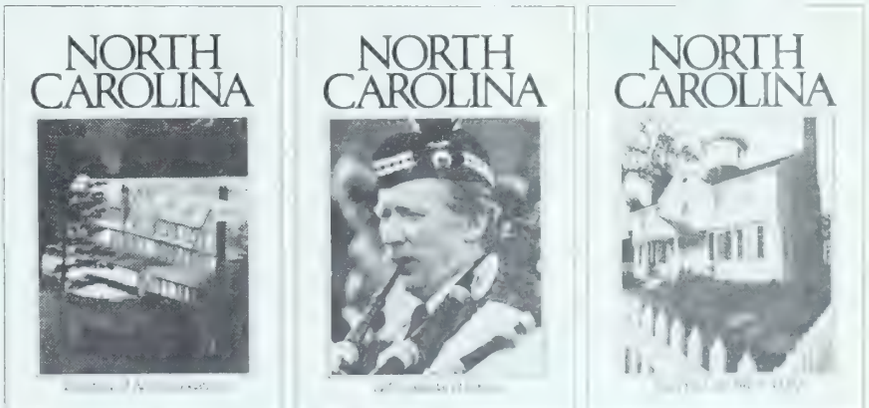
Pages 104-105: "Jeweled Pectoral" fabric for tent and (*left to right*) "Palmette," "In-ay," and "Basketry" pillow fabrics, all 100 percent cotton, **Perceptive Concepts Inc.***

Page 106-top: "Animals of the Nile" bed fabric, "Inlay" pillow fabric on chair, "Basketry" wall fabric and plain fabrics. **Perceptive Concepts Inc.*** "Elegant En-core" carpet, 100 percent wool, Scotch-gard treated, **Bigelow Rugs & Car-pets.** Riviera Blinds, **Levolor Lorentzen.** Kilim fragment (not shown), **Karl Mann.*** The straw lacquered bedside table, bis-cuit plates, brass clock, and antique blue sake jar, **Tom O'Toole Inc.*** Acrylic construction by Leah Rhodes. Console, **LCS*** Chamois Ultrasuede slipper chair and ottoman, **Janus Designs Inc.*** Floor lamp, **The Casella Co.,** available through **Thurston-McGuire Associates.*** Diagonal cube with marble top, "Dekorum" collec-tion, **Philip Daniel Furniture.*** Abyssinian cats, **Felines of Distinction Ltd.,** 552 Hud-son St., N.Y.C. 10014. Plants and flowers, **Vogue Exotic Plants,** 1162 Second Ave., N.Y.C. "Memphis" daybed, "Theban" col-lection designed by Tim (*Continued*)



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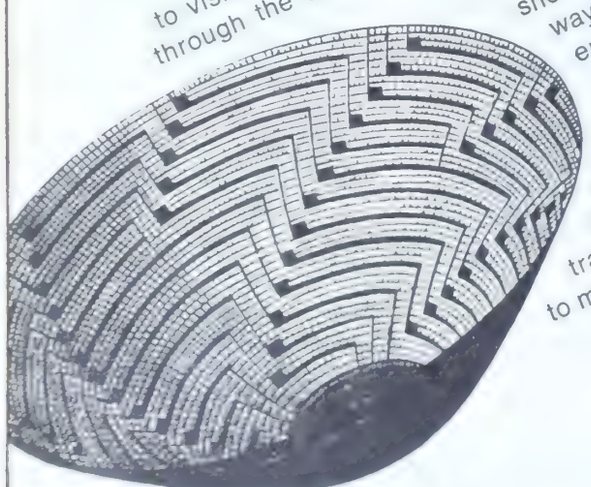
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PRODUCT INFORMATION

Continued

Murphy, **Simmons Co.;** "Papyrus" fabric, **Perceptive Concepts Inc.,*** available at **Macy's,** Herald Square, N.Y.C. 10001. *Bottom:* "Large Royal Fan" fabric on floor, "Small Royal Fan" 100 percent cotton sailcloth pillow fabric, **Perceptive Concepts Inc.*** Chair and sofa slipcovers, **Fine Arts Furniture Inc.*** Egyptian motif chair, **LCS.*** Coffee table, **Paul M. Jones.*** Egyptian gun box by Gun Agell, **Lorin Marsh Ltd.*** Blue vase, **China Importing Co.*** "Pompeii" china cup and saucer, "Spatours Gold" **Christofle** spoon, **Richard Ginori,** 711 Fifth Ave., N.Y.C. 10022.

Page 107-top: "Papyrus" bed fabric, "Delta" pillow fabric, **Perceptive Concepts Inc.*** Italian coffee table, **Walters Wicker Wonderland Inc.,** 991 Second Ave., N.Y.C. 10022. Bleuer octagonal mirror, Egyptian commode and Thebes arm chair by **Randolph & Hein,** available through **LCS.*** Torchères, disc lamp and hoof leg table, **Sirmos.*** "Sekura Matting" on floor, **Hinson & Co.*** Plants, **The Flower Cart,** Grand Central Station, N.Y.C. 10017.

Middle-fabrics: "Delta" (*scene on left*), "Rivergrass," "Faience" (*right below*), Pharoah's Plaid," "Papyrus" **Perceptive Concepts Inc.***

Bottom: Etagère, plant stand, console, Desert Sand finish (also available in Nubian Brown) **Hammary.** This collection is available in the following cities and stores: Atanta, **W & J Sloane;** Brooklyn, **Abraham & Straus:** N.Y.C., **W & J Sloane.**

Page 108: Fabrics by **Bloomcraft:** "Ra" on wicker chairs, ottoman, outdoor furniture; "Lotus" drapery fabric; "Luxor" on sofa, chair and outdoor table. Fabrics available at: **Lazarus,** Columbus; **Denver Dry Goods,** Denver; **Crowley's,** Detroit; **Rich's,** Atlanta; **Bloomingdale's,** New York; **Breuner's,** San Francisco. Wicker chairs, ottoman, and table accessories, **Clifford H. Stanton,** 8 Jobs Lane, Southampton, N.Y. 11968. All upholstered furniture and coffee table, **Selig Furniture Co.*** Egyptian side chair, **LCS.*** Painting, **Karl Mann.*** Carpet, **Sybelle,** 20 Hampton Rd., Southampton, N.Y. 11968. Outdoor umbrella, **John Rodgers,** 14-16 Jobs Lane, Southampton, N.Y. 11968. Plants, **Frankenback Florist and Nursery,** Hampton Road, Southampton, N.Y. 11968.

Page 109: Canopy bed, Thebes stool, pillows and bedspread all designed by Richard Knapple; fans and baskets, **Bloomingdale's,** 1000 Third Ave., N.Y.C. 10022. Bleached gauze for bed, pillows and spread, **Craig Fabrics.*** Floor tiles, **Agency Tile.*** Molding designed by Richard Knapple and executed by William Riggs.

Pages 115-117—Firepot Cooking

Retail addresses: **Bloomingdale's,** 1000 Lexington Ave., N.Y.C. 10022. **Nuri Farhadi Inc.,** Chinese Art, 920 Third Ave., N.Y.C. 10022. **Macy's,** "The Cellar," Herald Square, N.Y.C. 10001. **Saks Fifth Avenue's Guest & Gift Shop,** 10 E. 50th St., N.Y.C. 10022.

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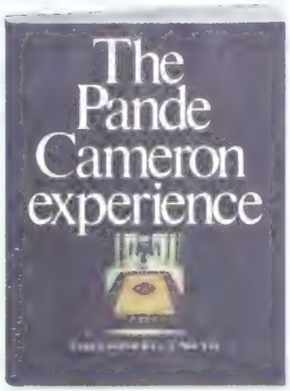
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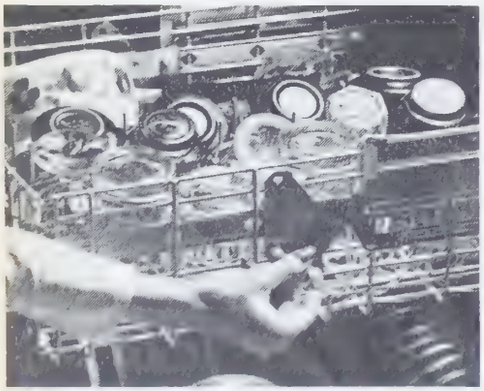
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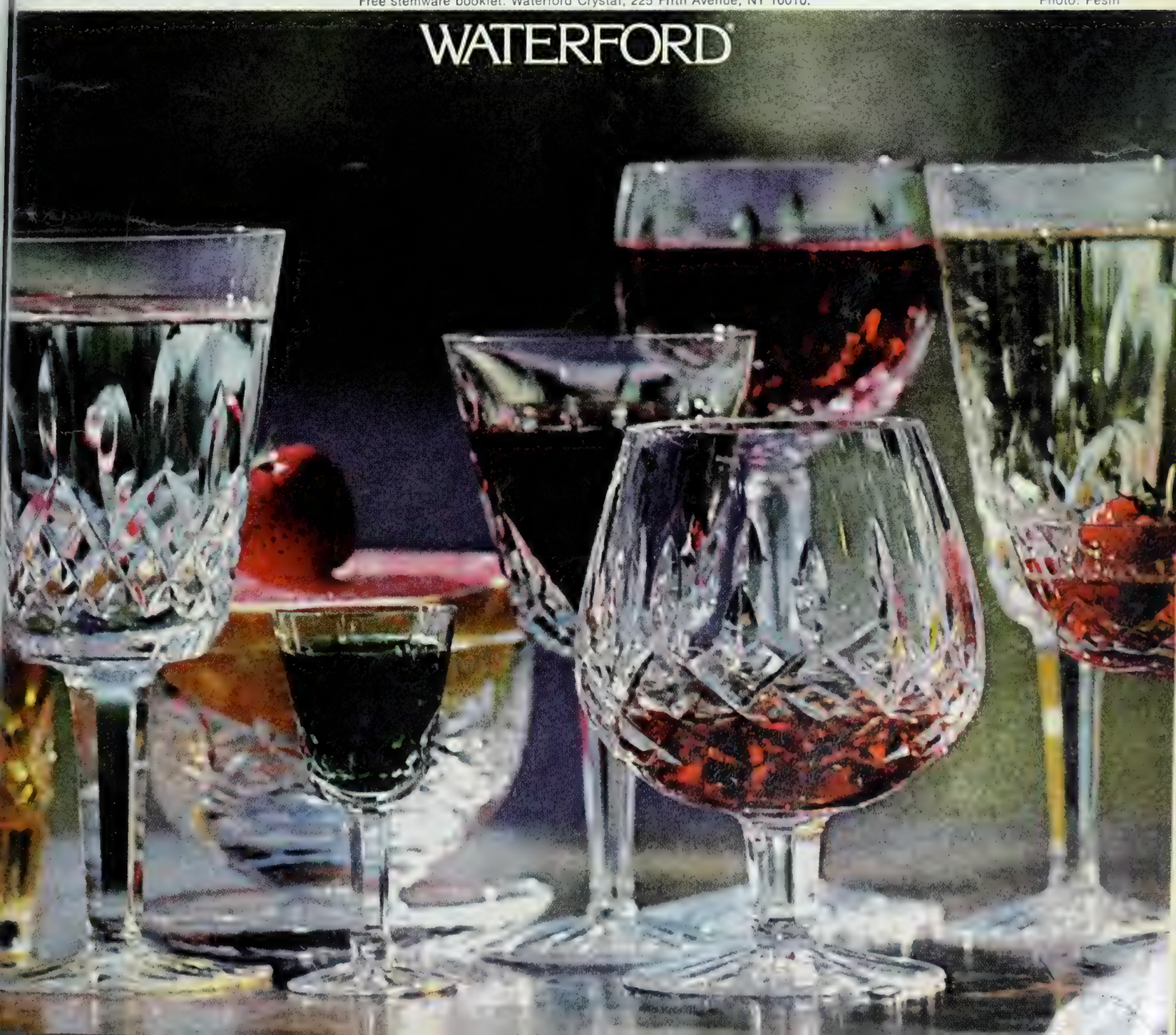
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Rubye Graham Health & beauty
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Farm fresh takes us home. to places where the spirit thrives and where nature's textures defy boundaries. Here we rediscover a quality of life and a new security with tradition. With this issue, a new perspective emerges at H. B. Cover photograph by Henry Wolf.

Coral Light

Just one of the twenty opulent colors that make Sears Andrea III carpeting so tempting. Sale,

$8.99 sq. yd.





The temptation to carpet becomes overwhelming when you see what Andrea III can do for your home. Every one of Andrea's plush colors knows how to set off a room with sparkle and style.

Its sculptured surface helps hide some of the everyday wear and tear of household traffic. Made from 42 oz. per sq. yd. of 100% nylon pile (the longest wearing carpet fiber made). Andrea III is also treated with anti stat and SCOTCHGARD® Brand Fabric Protector.

Then it's backed by the Sears Label of Confidence, the label behind every piece of Sears floor covering. It reveals important information like fiber content, construction and wearability...and most everything else you need to know before you make that all important purchase.

Go ahead and treat yourself. Andrea's low sale price makes it an easy addition to your home. It's available right now, in most larger Sears retail stores.

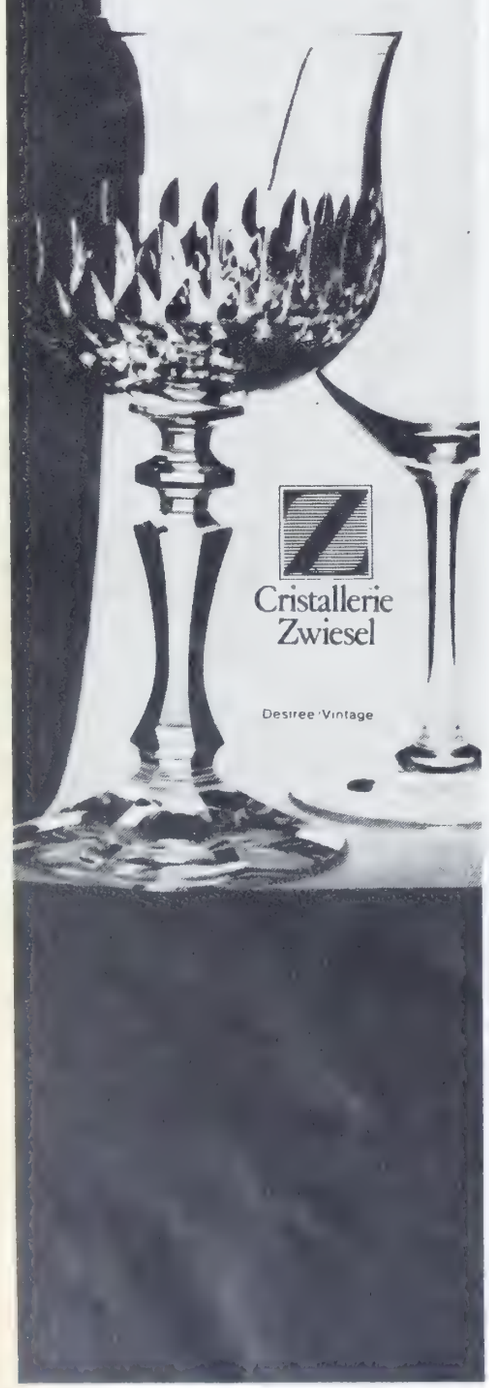
Prices higher in Alaska and Hawaii.

Only at **Sears**

Reg. $10.99 sq. yd. On sale February 26 through March 25, 1978.

The two faces of Z

The two faces of Z—Brilliant cuttings and clean-line elegance. Uncommon qualities in a crystal collection so affordably priced. Send 25¢ for Z complete illustrated folio and the name of your nearest retailer. Schott-Zwiesel, 11 East 26th Street, NY NY 10010.



HOUSE BEAUTIFUL PACE SETTER STORES

Proudly does House Beautiful hail these fine stores as Pace Setter Stores . . . so designated because they maintain a standard of excellence in merchandise and home-fashion presentation that makes them Excitement Centers. Here, too, you will find courteous and informed salesmen and saleswomen who are dedicated to solving your furnishings problems. Try them!

ALABAMA
Lamar's, *Florence*
Pizitz, *Birmingham, Bessemar, Roebuck, Huntsville, Eastwood, Five Points West*

ALASKA
Nerland's Home Furnishings, *Anchorage*
Nerland's, Inc., *Fairbanks*

ARIZONA
Barrows, *Phoenix, Tucson*
Levy's, *Tucson*

CALIFORNIA
Barker Bros., *Los Angeles, Bakersfield, Crenshaw, Glendale, Huntington Beach, Panorama City, Pasadena, Riverside, Robertson Plaza, Santa Ana, Santa Monica, South Bay, Ventura, West Covina, Whittier*
J. H. Biggar Furniture Co., *Pasadena, Pomona, Santa Ana*
Breuner's, *Campbell, Daly City, Fresno, Oakland, Pleasant Hills, Richmond, Sacramento, Wayside North, Wayside South, San Carlos, Stockton, Vallejo: Phoenix, Scottsdale, Ariz.*
Bullock's, *Los Angeles, Costa Mesa, Del Amo, La Habra, Lakewood, Northridge, Pasadena, Santa Ana, San Fernando, Westwood*
Frank Brothers, *Long Beach*
Goldeen's Home Furnishings, *San Jose, Palo Alto*
V. J. Lloyd's, *San Diego*
Macy's, *San Francisco, Bay Fair, Concord, Hillsdale, Monterey, Stockton, Serramonte, Stanford, Valley Fair, Sacramento*
The Rapport Company, Inc., *Los Angeles*

COLORADO
Howard Lorton Galleries, *Denver*
May D&F, *Denver, Aurora Mall Bear Valley, Colorado Springs, North Valley, Southglenn, University Hills, Westland*

CONNECTICUT
G. Fox & Co., *Hartford, Enfield, Meriden, Waterbury*
Freedman's of Southport, *Southport*
Wayside Furniture, *Milford*

DISTRICT OF COLUMBIA
Woodward & Lothrop, *Washington, Annapolis, Chevy Chase, Prince George's, Wheaton Plaza, Md., Landmark, Seven Corners, Tyson's Corner, Va.*

FLORIDA
Blocker Furniture Showroom, *Ocala*
Burdine's, *Miami, Dadeland 163rd St., Ft. Lauderdale, Orlando, Pompano, West Palm Beach*
The Furniture Plaza, *Boca Raton, Vero Beach*
Wellington Hall, Ltd., *St. Petersburg*

GEORGIA
Rich's, *Atlanta, Cobb Center, Greenbriar, Lenox, North Dekalb, South Dekalb*
Richard's Furniture Co., *Augusta*

ILLINOIS
Cohen Furniture Company, Inc., *Peoria, Bloomington, Pekin*
John M. Smyth, *Chicago, Beverly, Evanston, Ford City, Old Orchard, Park Forest, River Oaks*

INDIANA
Kittle's Furniture, *Indianapolis, Lafayette, Castleton*

IOWA
Killian's, *Cedar Rapids*
Younkers, *Des Moines, Lindale Plaza, Merle Hay Plaza*

KENTUCKY
Bensinger's, *Louisville, Dixie, St. Matthew's, Madison, Indiana*

LOUISIANA
D. H. Holmes, *New Orleans, Lakeside, Oakwood, Baton Rouge*

MASSACHUSETTS
Jordan Marsh, *Boston, Braintree, Burlington, Framington, Maiden, Peabody, Worcester, Portland, Maine, Bedford, New Hampshire, Warwick, R.I.*
Paine's, *Boston, Natick, Peabody, Springfield, Hartford, Conn.*

MICHIGAN
J. L. Hudson, Co., *Detroit, Eastland, Northland, Westland, Pontiac, Oakland*
Klingman's, *Grand Rapids*

MINNESOTA
Dayton's, *Minneapolis, Rochester, St. Cloud, St. Paul; Fargo, North Dakota*
Gabbert's, *Minneapolis, Dallas, Texas*

MISSOURI
Craig Furniture Company, *St. Louis*
Edward Keith Interiors, *Kansas City, Springfield*
Rust & Martin, *Cape Giradeau, Columbia*
Stix, Baer & Fuller, *St. Louis*

NEVADA
Breuner's, *Reno*

NEW JERSEY
Huffman-Koos, *Rahway, East Brunswick, Eatontown, Freehold, Hackensack, Livingston, Nanuet, Parsippany, Pompton, Somerville, Springfield, Totowa*

NEW MEXICO
American Furniture Co., *Albuquerque, American Square*

NEW YORK
Abraham & Straus, *Brooklyn, Babylon, Hempstead, Huntington, Smith Haven, L.I., Paramus, Woodbridge, N.J.*
Adam, Meldrum & Anderson, *Buffalo, Eastern Hills Mall, Lockport Mall, Sheridan Plaza, Thruway Mall, University Plaza*
Fleischman's, *Syracuse*
Fleishman's Fine Furniture, *Poughkeepsie Georgetown Manor, Farmingdale, L.I., Lake Grove, L.I., West Hempstead, L.I.*
J. H. Harvey, *White Plains, Peekskill, Stamford, Conn.*
Marcy's, *New York City, Bay Shore, Colonie, Flatbush, Huntington, Jamaica, New Rochelle, Parkchester, Queens, Roosevelt Field, Smith Haven, White Plains, New Haven, Conn.*
McCurdy's, *Rochester, Long Ridge*
W&J Sloane, *New York City, Garden City, Manhasset, L.I., White Plains, N.Y., Stamford, Conn., Atlanta, Georgia, Paramus, Red Bank, Short Hills, N.J., Jenkinstown, Penna., Houston, Texas*
Wellman Brothers, *Jamestown*

NORTH CAROLINA
Colony Furniture Shops, *Charlotte*
The Country Shop, *Hickory*
Sosnik's Furniture Inc., *Winston-Salem*
Wayside Furniture House, *Raleigh*

NORTH DAKOTA
Larson's, *Grand Forks*
Voeller's Furniture City, *Minot*

OHIO
Closson's, *Cincinnati*
Glick's Furniture Co., *Columbus, Great Western, Northern Lights, Showcase East, Showcase West, Town & Country, Chillicothe, Newark*
The Homestead House, *Youngstown*
Higbee's, *Cleveland, Westgate Parma, Severance, Midway Mall, Great Lakes Mall, Belden Village*
H. S. Pogue Co., *Cincinnati, Kenwood Plaza, Tri-County Shopping Center*
Rike's, *Dayton*
Strouss, *Youngstown Austintown Plaza, Eastwood Mall, Southern Park Mall, Sharon, Pa.*
Thurin's, *Canton*

OREGON
Meier & Frank, *Portland, Lloyd Center, Salem, Eugene-Springfield, Washington Square*
Rubenstein's, *Eugene, Salem, Albany, Corvallis*

PENNSYLVANIA
Joseph Horne Co., *Pittsburgh, Whitehall, Natrona, East Hills, Northway, Greengate, South Hills, Monroeville*
Jonn's Contemporary, *Montgomeryville*
Jonn's East, *Montgomeryville*
Schoen's, *Allentown*
The Trading Post Furniture Store, *Penns Park*
John Wanamaker, *Philadelphia, Northeast Philadelphia, Harrisburg, Jenkintown, King of Prussia, Oxford Valley Mall, Reading, Springfield, Wynnewood, Wilmington, Del., Deptford, Moorsetown, N.J., Westchester, N.Y.*
Willson's, *Sharon*

TENNESSEE
Bradford Furniture, *Nashville*
Bradford Showroom, *Memphis, Nashville*
Fowler Brothers, *Chattanooga Fowler Brainerd, Northgate*
Miller's, *Knoxville, West Town*

TEXAS
Anderson's Furniture Studio, *Dallas, Ft. Worth*
Gabbert's, *Dallas*
Joske's, *Houston*
Joske's, *San Antonio, North Star*
Sanger-Harris, *Dallas, Fort Worth*
Stower's, *Houston, San Antonio, North Star*
Suniland, *Charter Oaks, Houston*

UTAH
Z.C.M.I., *Salt Lake City, Cottonwood, Ogden*

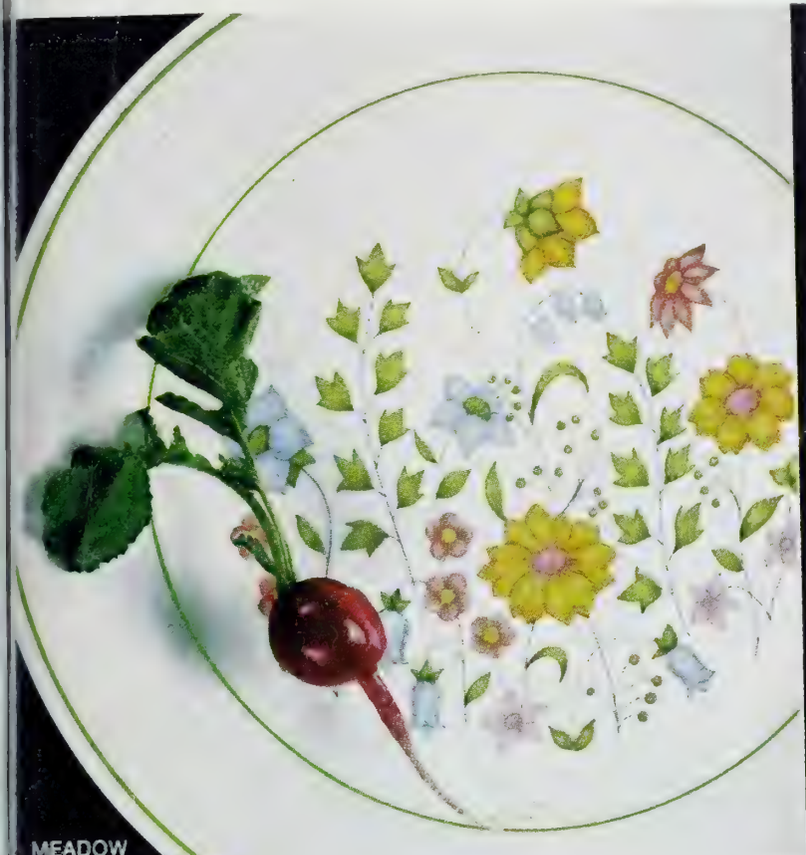
VIRGINIA
Miller & Rhoads, *Richmond*
Willis Wayside, *Virginia Beach*

WASHINGTON
Doces, *Seattle, Edmonds, Bureen*
The Bon Marche, *Seattle, Bellingham, Columbia Center Everett, Lynnview, Southcenter Spokane, Tacoma Mall, Wenatchee, Yakima, Northgate*

WEST VIRGINIA
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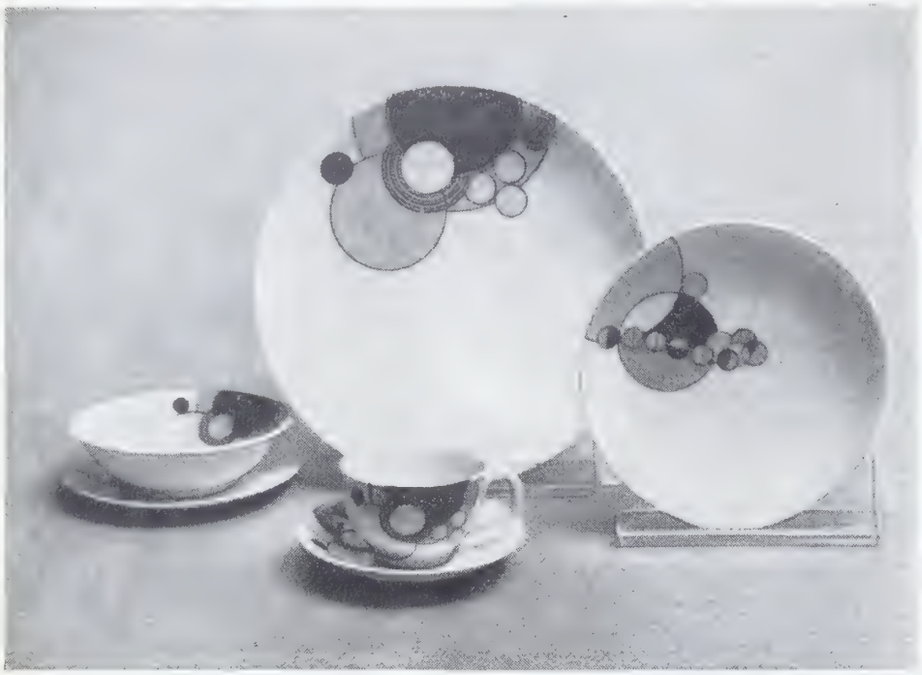
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QUICK-TAKES

By ELIZABETH V. WARREN



F.L.W. designs: originals from the master

Frank Lloyd Wright may be best known for his architecture, but he designed everything from furniture to doorknobs (and sometimes even the clothes on his clients' backs). A collection of these little-known decorative designs, including the placesetting above, first made in 1916 for Tokyo's Imperial Hotel, will be on view at the Renwick Gallery of the National Collection of Fine Arts in Washington, D.C., until July 30. From there it travels to New York University (Sept. 26 to Nov. 4) and then to the University of Chicago (Jan. 10 to Feb. 25, 1979). Wright's work spanned many years and styles. This is a fine opportunity to see examples of Mission furniture as well as Art Nouveau, Art Deco and modern designs by a true master.



Mythical beasties

The mythical zoo of Dustyn Schear is full of fascinating creatures, including the adorable beasts shown here. Each soft sculpture—some are nearly life-size—is an original signed by the artist. Prices range from $35 to $75 at Bloomingdale's, New York City; Fraser's, Berkeley, Calif.; Frederick and Nelson, Keeg's, Seattle; Geary's, Beverly Hills.



Museums by mail

Perhaps you can't afford an original 18th-century Chippendale coffee table (even if you could find one) or antique stemware like that used in Colonial Williamsburg, but good reproductions may well be located in one of the nation's growing number of museum shops. For anyone interested in out-of-the-ordinary, quality merchandise, museum shops supply variety while helping to support America's cultural institutions. *The Shopper's Guide to Museum Stores* (Universe Books, paperback, $6.95), compiled by Shelley Hodupp, lets you browse in shops from Brooklyn to Berkeley without leaving home—just send your check to your favorite museum via the U.S. mails.



The old China trade continues

The recent interest in Oriental fabrics isn't a unique phenomenon. The craze started around the turn-of-the-18th century, when the first ships returned from China, their hulls filled with precious Orientalia. The intricate, floral-patterned fabrics particularly delighted the people of Charleston, S.C. To remain faithful to the feeling of these original designs, P. Kaufman Inc. commissioned artist Jay Yang to incorporate the old patterns into its new "Charleston Restoration" collection. Now available at B. Altman & Co., New York City, Rich's, Atlanta, Woodward and Lothrop, Washington, D.C., and other stores nationwide, the eight coordinated prints and two jacquards in the collection are 100 percent cotton and Scotchgard treated.





The Baker collection of upholstered furniture reflects the unique approach to taste and beauty which has become the hallmark of all that bears the name. Drawn from the basic principles of classic design, the enduring style of this collection of chairs, love seats and sofas is never obsolete or out of fashion.

Examine the well tailored lines of this furniture and you will find evidence of the same skillful hand cutting, fitting and sewing that marks the tailoring of distinguished fashion. The finest fabrics available, generous cushions and excellent spring suspensions, all combine to produce furniture of lasting comfort and beauty



You are invited to send $4.00 to Baker Furniture, Dept. 922, 10 Milling Road, Holland, Mich. 49423 for our catalogue.

Baker Furniture

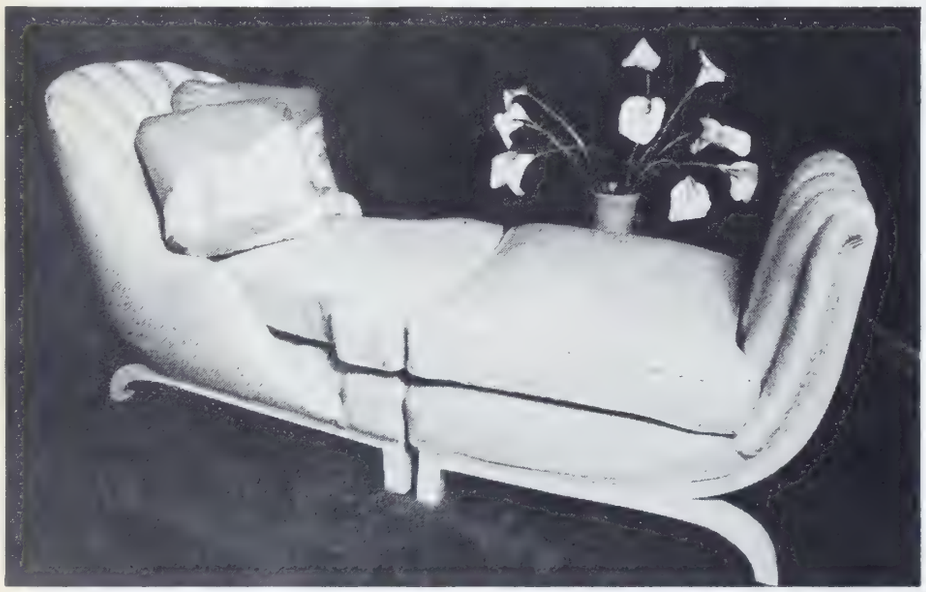
A North American Philips Company

QUICK-TAKES



Finishing touches: lacquer is back

Long recognized in decorating circles as a premiere finish, lacquer is now popular for non-custom pieces, too. Roe Kasian is one designer who works with lacquer, but he does it differently: the blazing fall foliage embedded in black lacquer on the coffee table above is just one of the unusual finishes available on his new collection of "contemporary Oriental" tables, dressers, bookcases, screens and accessories. Kasian boasts that his designs have a custom-made look, but that they're readily available at Bergdorf Goodman, New York City; Nieman Marcus, Dallas; Higbee Co., Cleveland; Woodward and Lothrop, Washington, and selected other stores for less than custom prices (a stack of six pie-shaped tables is $200). All the pieces are mass-produced but by hand in Korea, and the lacquer finishes are alcohol, fire, chip resistant.



Maugham revisited: Syrie's special style

Savvy decorators and their clients have already latched onto the urbane, sink-in comfort of Syrie Maugham's white-and-cream 1920's style. Now, the legendary decorator's touch is available to anyone—or anyone who can afford to have their white rooms cleaned regularly. Stuart Greet, proprietor of a new shop at 783 Madison Ave., New York City, has adapted a number of original Maugham designs, including a plushy two-piece chaise, boudoir chair, slipper chair and lacquered dining chairs. He also sells upholstery fabrics and wallpapers to match. Many of the finishes favored by Syrie herself are once again in vogue, so if you have the urge, bleach, lacquer, pickle and mirror walls and floors—you, too, can languish in true Syrie sophistication.

How blue is your blood?

Are you a true blue-blood? Or are you descended from sturdy peasant stock? We all want to know who our ancestors were, and now Debrett's Peerage Ltd., which once chronicled only the royalty and aristocracy of the British Isles, will help even the common folk research its family history. And should you desire to visit the ancestral home, be it castle or cottage, Debrett's/Fourways Travel Service, in cooperation with British Airways, will plan the itinerary and make all travel arrangements anywhere in Europe and America. For a fully-researched trip, Debrett's would like six month's notice, but they'll take on assignments with less time, too. Prices start at $330 per family researched, plus travel costs. For more information, contact Fourways Travel Ltd., 950 Third Ave., New York City 10022 or Debrett's Peerage, 200 Park Ave., New York City 10017.



Say it with music

Tongue-tied on birthdays, holidays or when delivering a special message? Western Union Singing Telegram Service has tuneful words for almost any occasion. They'll deliver by telephone worldwide for $10.95 or by liveried messenger for $25 in most major American cities. Founded two years ago by former singer/actor Donald Currie and his partner, Jeffrey Andrews, the San Francisco-based firm is most in demand for Valentine's and Mother's days. However, they have a song to sing for every holiday, including Christmas, Hanukkah, even April Fool's Day. Personal messages run the gamut from "hello" to a marriage proposal. To summon a messenger or place a singing call, dial 800-648-5683 toll free; charge the "message units" to major credit cards.

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ORIGINALS IN STERLING, CHINA, CRYSTAL AND PEWTER

BEING CONSTRUCTIVE

By JOHN H. INGERSOLL

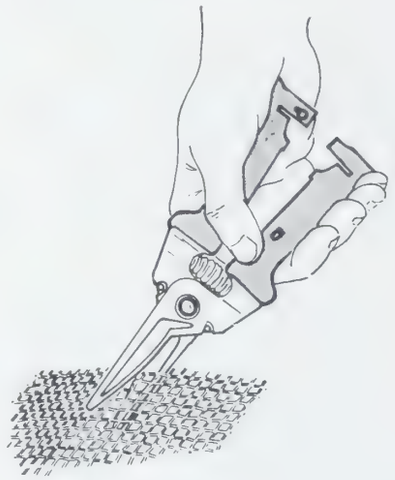
Help for your home: tips on restoring and selling houses; products that make remodeling easier and alternative energy sources in the news.

Restoration of an old house is indeed a labor of love. Patience, stamina, a sense of humor—all are ingredients necessary for staying power during the process. But some other, quite practical admonitions are also necessary. Some of these were recently penned by the Hartford Architecture Conservancy (Hartford, Conn.). We pass on their 10 basic principles here because we believe them sound, and because we have also seen the results of their work in Hartford (*House Beautiful*, February, 1977).

1. Preserve the distinguishing character of your property. Removal or alteration of historic materials or architectural features should be held to a minimum.
2. Repair, rather than replace deteriorated architectural features when possible.
3. Duplicate original features by matching them in composition, design, color, texture, and other visual qualities, whenever replacement is necessary.
4. Honor the proportions, color, scale, texture and quality of the original when new materials are introduced.
5. Treat with sensitivity distinctive stylistic features and examples of skilled craftsmanship, which are scarce today.
6. Provide a use for your building compatible with the original use so that minimum alteration to the building and its environment is required.
7. Give careful consideration before removing additions and alterations made after your house was built. They may have value as part of the history of your house.
8. Recognize your building as a product of its time. Alterations to create earlier appearances—for example, adding Colonial windows to Victorian houses—are inappropriate.
9. Preserve the essential form and integrity of the original building when making new additions and alterations.
10. Design new additions to be compatible in size, scale, color and material, but not to mimic previous styles.

Even more elegant than a city penthouse is an ocean-going one. Cunard Line was recently so inspired. The company fitted out its flagship, Queen Elizabeth 2, with two split-level penthouse apartments, on the uppermost deck, of course. Many of the furnishings within are handmade, and the general appearance was described by one observer as "quiet luxury." The charge per penthouse last year for a 16-day cruise was around $16,000, about $1,000 a day. The cost of a 90-day Pacific tour this spring came to $160,000, somewhat more expensive on a daily basis.

To cut a piece of sheet metal or a vinyl tile, you need some tough shears. How about a pair that is priced under $3.75 and never needs sharpening? Stanley has come up with just that, and the firm calls it Handyshear. What else will it cut? Plastic, paper, fabrics, carpet, leather, shrubs, wire—even fish, poultry or vegetables. Stainless steel blades are contour ground and rounded for safety. Handles have a textured grip and a snap-lock for safe storage.



A watt-saver will be here by the end of this year. Duro-Lite expects to complete development on an incandescent light bulb that delivers the illumination of a 100-watt bulb while using only 40 watts to manage this small miracle. The secret is a special coating on the inside of the bulb which reflects heat normally lost when the light is on.

Professor James D. Felske of the Massachusetts Institute of Technology, chief researcher for the project, explained the process. He said the new coating, while transmitting visible light, conserves the heat produced by the bulb when it reflects infra-red radiation impinging on the inner surface of the coated bulb back to the centrally-located filament. This reduces the amount of electricity needed to keep the filament at its most efficient operating temperature.

The new bulb will fit conventional sockets and resemble bulbs currently sold. It's going to be more expensive than its present 100-watt cousin, but it will last longer. The new bulb will also have a life of 2,500 hours, compared to 750 to 1,000 hours for today's standard bulbs.

The production of heat-reducing household glass is growing. Ford Motor joined Pittsburgh Plate Glass, Libbey-Owens-Ford, ASG Industries and others when it introduced Ford Sunglas, which the company claims blocks the rays of the summer sun at less cost per square foot than its competitors. However, the Ford glass blocks less of the Ultraviolet than products by other makers. But on the other hand, the Ford glass permits you to see outside more clearly and with less darkening than its competitors. For anyone who owns a recently-built Ford auto, this is the same kind of tinted glass used in the windshield. As they say at the track, "You pays your money, and you takes your choice."

Permanent sandpaper? One company has come very close (nothing lasts forever). Disston has developed a hand tool the company calls an Abrader. It cuts by means of hundreds of sharp chrome-plated teeth etched from a stainless steel sheet. This sheet, in turn, is attached to a handle designed to fit your hand comfortably. The Abrader works equally well on wood, plaster and plastics. Since not every job calls for a flat-surfaced sanding device, the company produces the Abrader in five configurations: square, rectangular, wedge-shaped, full-round and half-round. Prices range from about $5 to $10, and the tool should be available wherever hand tools are sold. (*Continued*)





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Louisa Cowan, A.S.I.D. Creative Director,
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Being Constructive

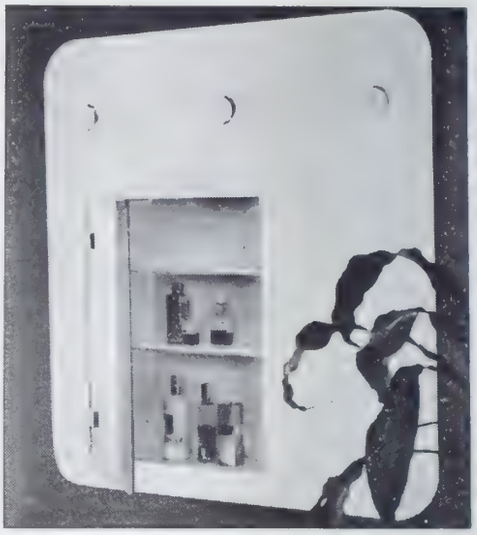
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Garbage pick-ups could someday be a thing of the past. From the people who publish *Organic Gardening* comes a book with an eye-stopping title, *Goodbye to the Flush Toilet*, (Rodale Press, paperback, $6.95). Edited by Carol Hupping Stoner, the book may not be the first thing on your shopping list tomorrow. But it's a clear indication of where conservationist thinking is headed. If we were all to apply the concepts discussed in the book, we would virtually eliminate sewer treatment plants and garbage pick-ups. Each household would care for its own waste, which would eventually be converted into compost for the garden. Thus are things natural returned to nature. Something to think about.

Wood stoves were hot sellers this winter. Buyers quickly discovered these wood burners could not be installed too close to an exterior wall (any wall, for that matter.) But some also located a noncombustible panel called ThermoGard. Installing this panel behind the stove allows installation within 12 inches of the wall. The panels are finished in oven-glazed porcelain, fabricated of 22-gauge steel and packed with industrial insulation. The panels actually reflect stove heat back into the room. Panels measure 24 inches by 48 inches and are available in almond, gold or copper finishes. A kit of two panels sells for around $60. For more facts, write the maker, Boston Stove Co., 155 John St., Reading, Mass. 01867.



Bathroom medicine cabinets often are passed over by designers intent on developing a fanciful tub or elegant washstand. Not so for Designer Yolanda Quitman, a winner of the Resources Council seventh annual product design award program. She designed a round-edge cabinet set into a Plexiglas



surround. Three 60-watt bulbs are also affixed to the surround. Overall dimensions are 32 inches by 32 inches. For more information and a list of store resources, contact the designer at 1459 Hewlett Ave., Hewlett, N.Y. 11557.

Cleanliness is next to Godliness. It is also the single most important step you can take in a house you want to sell (or a condominium apartment you want to market). So says the National Association of Realtors, who ought to know. "Clean" to these professional housesellers means clean from the curb in: a clipped lawn, swept walk, no toys scattered through the yard, crisp gardens. It means a fresh-looking exterior: glistening windows, washed front door, clean siding, scrubbed front porch. Inside—well, you get the notion; it should be clean.

Also, fix the little things. Replace a burned-out light bulb; reglaze a broken window pane; caulk the cracks around the bathtub; patch a torn screen; fill a concrete floor crack in the basement. Small repairs show prospects you've truly cared for the house. If they think that, their confidence in the house increases, and their sales resistance goes down.

For the sale's sake, clean out those "Fibber McGee" closets. An overstuffed closet gives lookers the idea there isn't enough storage space. Pack it in boxes and put it in the attic or basement if you have to, or, better yet, hold a tag sale (or simply give the stuff to the Salvation Army).

What you should *not* do is sink money into major renovations of some kind. The money you spend—say, on a spiffy new kitchen—may be a total waste because the buyers had their own concept of how a new kitchen should be. Before you spend money, discuss the improvements with your Realtor. That's the kind of advice he or she is paid to give. ■



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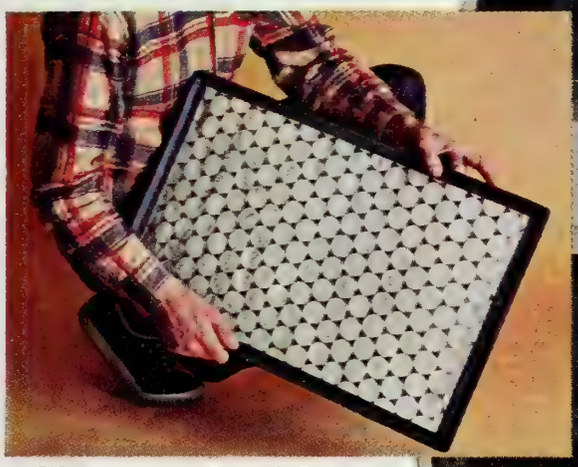
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YOUR OWN RESOURCES

By COPERNICUS WATT, A.I.A.

There are many reasons for saving energy. It can save us money and reduce pollution. And it's patriotic—reducing oil imports helps the whole economy. It is, the President points out, linked to the preservation of civil liberties; should we consume ourselves into a world-wide energy famine, the survival of our free economy and other freedoms would be threatened.

The simplest and best reason for conserving energy is that once you start, it feels good. Most people who have super-insulated their house or installed a solar collector for domestic hot water want to do more, to go a step beyond, utilizing every weapon in the energy-saving arsenal to further liberate themselves from "store-boughten" power. There is a kind of wonder in knowing that the sun is doing for you today what the oil and utility companies did yesterday. The sensation of making your own energy is very exhilarating, made up in varying proportions of financial independence and the joys of being one with nature. What could be more basic?

Remember that basic does not necessarily mean crude. Amory Lovins, whose 1976 paper on energy alternatives in *Foreign Affairs* magazine has become a classic in the world of solar energy, described this new energy lifestyle as one of "elegant frugality." But solar houses as a group have been anything but elegant. For the most part they have been designed with ruthless determination to achieve thermal self-sufficiency economically; every aspect of life has been subordinated to the solar equation. Of course, many of these structures with their nuts-and-bolts look are extremely engaging, and some, like The New Alchemists' Ark on Prince Edward Island, Nova Scotia, are beautiful; often they possess the "accidental" grace of the engineered object, such as we sometimes see in power plants or refineries. But most are utilitarian.

Now, however, great changes are afoot. Where once energy conservation in buildings was the province only of a small minority of architects and engineers, it is now beginning to dominate the thinking of the entire profession. Increasingly, solar structures are being designed by those architects whose life-long preoccupation has been with beauty deliberately achieved. We are going to start seeing the solar vocabulary used in much more complex and sophisticated ways; the results may make some modest compromises with energy saving, but they will also make a lot of converts to the solar cause. Innovative designers will identify and exploit the sculptural potential in collectors, in earth berms and exposed ductwork and greenhouses, in windowless north walls and overhangs and awnings and thermal window shutters. This new energy vocabulary has great inherent vitality; it will become the source of the great architectural forms of the next decade.

I think our entire order of aesthetic values is going to start to change. Energy considerations will become an integral part of our judgment of what looks right and wrong. For generations, office towers were designed as though the sun were always in one place—directly overhead. It was a canon of this building type that the best solution was one where all four exterior walls were treated the same. That was what looked "right." Today, we're beginning to see towers with minimal glass to the north and varying amounts on the other facades, with overhangs, deep reveals, or sunscreens of different kinds applied as required. The result is a far more intelligent and personal kind of structure. Soon towers of the old four-sides alike type will look "wrong." This same trend will occur in other new buildings, and nowhere more so than in houses. Buildings which used to be planned to sit *in* nature and look *at* nature are going to be expected to work *with* nature.

This column is the first in a regular monthly series on energy and the environment. The writer is an architect who has been wrestling with houses, new and old, for 20 years. My preoccupation with the ecology dates back to reading Fairfield Osborn's "Our Plundered Planet" in the 1950s. I will try to cover such topics as the merits and cost of various solar energy systems and their adaptability to existing houses; the pluses and minuses of solar greenhouses and skylights; the new Federal tax credits for energy conservation (as well as incentives by the different states); energy-saving appliances; insulating the walls of older houses; wood-stoves and fireplaces; heat-pumps, and many others. Next month's column will deal with the role of landscape design in fashioning the energy-efficient house—how to plan your garden to keep you warmer in winter and cooler in summer. Our emphasis will be on "retro-fit"—adapting solar devices and other energy-savers to existing houses. We hope, too, that you will write us about what interests you in the energy field. Send us questions, too; where it's possible, we'll try to get you answers. Address your letters to me at *House Beautiful*, 717 Fifth Ave., New York City 10022. ■



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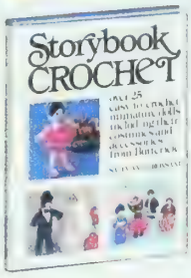
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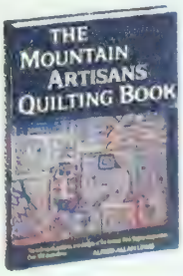
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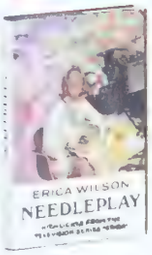
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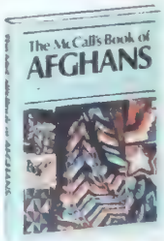
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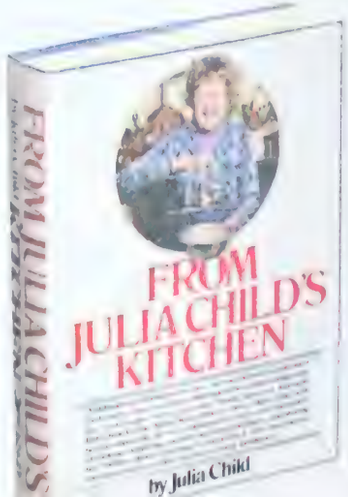
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WHERE TO FIND IT

By SYLVIA SUNDERLIN ☐ Whether you are interested in buying, selling or repairing silver, you need expert advice. Perhaps you want to replace the missing teaspoons in your now inactive flatware pattern or add an important piece of American coin silver to a collection. Maybe your heirloom Tiffany teapot needs a new handle or maybe you want to have it appraised. Here are some persons and places with answers to silver problems.

Arpad Antiques, 3222 "O" St., N.W., Washington, D.C. 20007—Michael Arpad, master silversmith and silver restorer for the White House and museums, has a repair and professional appraisal service for individual collectors. The shop has a wide selection of English and American antique silver, including: English coffeepot made by Joseph Smith in 1737, $2,500; set of Art Deco Tiffany flatware, about 450 pieces, $10,000. Write for information.

Nathan D. Cushman, 34 E. Elm St., Yarmouth, Maine 04096—deals entirely in silver and specializes in American coin silver, such as: ewer made by George B. Foster, Boston, c. 1840. $700; cup by N. Harding & Co., $135; Gorham goblet, Greek key design, $175; four figural Gorham salt boats, $425. He also has a large stock of Art Nouveau flatware. Inquiries are welcomed.

Robert Alan Green, 8 Shawnee Trail, Harrison, N.Y. 10529—is the author of "Marks of American Silversmiths," a frequent contributor to *The Magazine Silver* and a specialist in identification and appraisal. Colonel Green lectures at historical societies and libraries on American and foreign silver and is available for advice on disposal or evaluation of substantial silver collections. Write to him directly for more information.

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Hobart House, Box 128, Haddam, Conn. 06438—Malcolm Stearns has one of largest stocks of fine English antique silver in the country. He buys silver and offers an appraisal service. He carries such items as: four-piece George III tea set, teapot and stand, sugar (*Continued on page 26*)

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Where To Find It

Continued from page 23

basket and cream jug made by Robert and David Hennell, London, 1797, $1,800; pair of bottle coasters, Dublin, 1785, $1,050; three-piece wine funnel made by Hester Bateman, London, 1789, $675. Repair service also available.

House of Antiques, 202 N. Fifth St., Springfield, Ill. 62701—shop specializes in silver matching service and has a large stock of sterling silver flatware, including hundreds of patterns (active, inactive and obsolete) with many pieces available in most patterns. Inquiries promptly answered.

Joseph H. Killian, 39 Glen Byron Ave., South Nyack, N.Y. 10960—deals only in rare antique English silver and old Sheffield plate. Subscription to catalogue, issued two or three times a year, $2. Among the pieces in current catalogue, subject to prior sale, are: pair of rectangular silver entrée dishes with engraved covers and detachable finials, complete with matching old Sheffield plate warming dishes, Creswick, London, 1820, $10,000; vase-shaped sugar basket with blue glass liner, London, 1777, $1,500. All silver is guaranteed as described.

New Orleans Silversmiths, 600 Chartres St., New Orleans 70116—dealers in English and German antique silver. Will undertake repairs on fine old pieces. Original work includes souvenir spoons cast from antique spoons, such as Seal of New Orleans, Saint Louis Cathedral, others, $12 to $25.

The Old Silver Shop, 48 W. Main St., New Market, Md. 21774—buyers and sellers of early Maryland silver, stocking active patterns in Stieff and Kirk flatware as well. The shop also has some American antique pieces, such as an 18th-century snuff box by Barry, $450. English antique silver in stock includes: Irish cream jug, 1808, $295; engraved inkstand, 1813, $1,175; dish cross, London, 1972, $900.

The Orum Silver Co., P.O. Box 805, Meriden, Conn. 06450—in addition to repairing and replating of all kinds of table and ornamental silver, the firm offers many special services, such as installing new mirrors, combs and files in dresser sets and replacing brush bristles. Send piece for estimate.

Patricia's Antiques, P.O. Box 38, Palos Verdes, Calif. 90274—specializes in rare antique foreign and American coin silver, such as: large 19th-century Russian silver-gilt spoon by Ochinnikoz, soldier finial, $600; set of Gorham flatware, Medici pattern, 154 pieces, c. 1885, $3,710; Chinese export flatware, Kings pattern, with pseudo-Chinese hallmarks (in imitation of English), c. 1845, by Wing Shing, 57 pieces, $5,000. The firm has a search service for matching English, Continental, American coin silver. Send measurements, description and the number of pieces of silver you require. (Photostated copies of flatware are excellent for matching.)

Thanewold, P.O. Box 104, Zieglerville, Pa. 19492—dealers in 18th- and 19th-century American coin silver, primarily flatware of the Delaware Valley, offering such Philadelphia pieces (subject to prior sale) as: teaspoon, Simon Chaudron, 1807, $18; set of six teaspoons, J. Peters, 1821 to 1850, $80; sugar tongs, Ladamus, 1845, $65. Send inquiries for list, which may include earlier (18th-century) silver, occasionally in stock.

Vroman's Silver Shop, 1748 S. Grand Ave., Glendora, Calif. 91740—long-established source for matching silverware, with 70,000 pieces in stock of inactive patterns of silver and silverplate, dating back to 1837. Inactive, discontinued patterns also bought. Send self-addressed envelope with inquiry. ■

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DECORATORS TELL ALL

By ROBERT DENNING ☐ To speak French, to dance, and to decorate are things I learned without school. These skills have served me well; French, as a second language; dancing, to use my excessive energy; and decorating for a living.

I made mistakes. My French was hopelessly ungrammatical, but I was understood. My dancing was clumsy, but I found partners. My decorating . . . that was also hit and miss, at first, until I learned these three things:

1. Not to ask direct questions (i.e., "What is your favorite color?"),
2. to agree when not agreeing, and
3. not to be afraid of mistakes.

The first mistake: Lack of understanding between customer and decorator causes mistakes that can be prevented, often due to language: Once, a client from Europe took an apartment in New York. She approached me and proclaimed "I want an American house!" I took her at face value and subsequently produced what she later described, and quickly discarded, as a "Southampton nursery . . . white and poison green with geometric carpets—all fresh and young and boring."

What she really wanted was the look that my partner and myself have since repeated, ad-infinitum, with agreeable results: An English country home, equipped with American appliances as seen through French eyes; cozy, well-carpeted, handsomely accessorized, polished and always enhanced with masses of flowers, plus a few pieces of period furniture.

Obviously, I did not understand her fully. I was currently an unfortunate victim of words—"fun," "fresh," and "young." Moreover, she had approved my samples without looking at them properly, and then expected everything as she saw it in her mind's eye. She hadn't clearly defined her wishes. I hadn't understood her. Calamity! Anguish! Tragedy! . . . then triumph.

To prevent such mistakes a decorator must understand that second voice—the customers' true wishes. He has to be a psychiatrist. He has to be a diplomat. He has to be sure he understands there must be a mutual trust.

The second mistake: a lack of sensitivity. I have a delightful and tiny, but extremely forceful lady client. She and her husband recently bought a 12-foot-wide, four-story town house with a staircase built for toddlers. I proceeded, with my client's support, to decorate this doll's house. I didn't appreciate, at first, that the scale was against us. She was newly wed. Her husband allowed her every license.

We knocked down the old windows to install the furniture she wanted. Being tiny, my client was aware that large pieces flattered her. We had overlooked her husband completely—he was a stranger to both of us—and then almost smothered him by decorating his den in the same dog-and-flower wall covering we had chosen for the sitting room.

I had previously decorated for her and we shared an understanding. I had done three of her homes. Suddenly she saw the light and said to me, "Hold it! Give him his own room, with his own personality in it." I said, "It must be the color of his eyes—bright and humorous and blue . . . periwinkle blue!"

When it was all done, he was in seventh heaven. His room related to him; and hers, beyond it, was equally perfect for her.

The last major decorator's mistake is flattery: No one wants to hear the truth *at first*. But slowly, ever so slowly, a client should be told, "The rug is not worthy of the room, or you . . ." Decorators should always be soothing and helpful. *Nothing is a problem.*

Finally, let me sum up. *Decorating is like a mantra.* The decorator has to keep repeating his intentions until the client agrees. One has to understand the other. My client, for instance, should be told that paint isn't enough and *that fabric is needed*, and shown samples, on the walls.

Fabric! Fabric! Fabric! It covers every sin. It gives style. It creates mood. Fabric, patterned fabric, is my constant solution.

Decorating has come a long way. As with current fashions, anything goes. But it must be authoritative. The Old Testament attitude of being right or wrong is no longer valid. Now there is elasticity. There is a middle ground. In fact, decorating and fashion, today, are intimately related. You can express yourself because there is so much liberty and so much to choose from. In decorating there are no sins, and there need be no mistakes.

When mistakes occur, whose fault is it? *An adult decorator* should be sure of himself. He must accept blame when responsible. He should then be big enough to examine and correct his mistakes. The decorator must be able to say, "it's my fault." And certainly the decorator shouldn't put the blame on his client immediately, even if the client has approved the mistake.

The adult client should also accept the responsibility. (*Continued on page 30*)

Robert Denning is a partner in the New York City interior design firm Denning & Fourcade.





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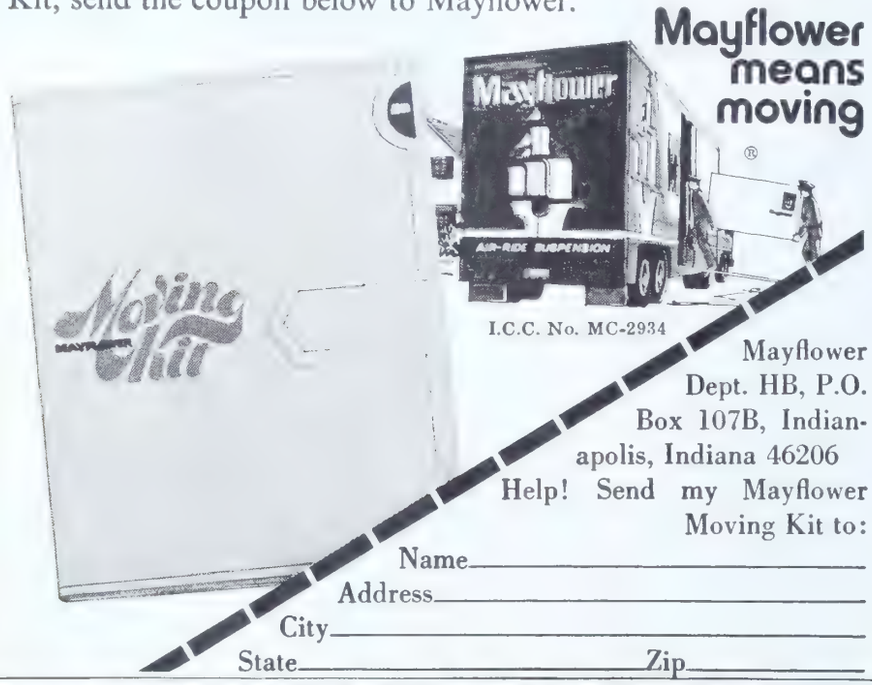
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WNHF

Decorators Tell All

Continued

When this is achieved, then together, the client with the decorator, can make adjustments—*correct* their mistakes. The client and the decorator have to work together. *Teamwork*, that's the name of the game.

One of my clients is what I like to call "a newly adult woman"—she always used to stamp her foot and say "I want. . . ." But, in time, I got her to say, "Do you think?" I should add, though, she still stamps her foot.

It's impossible to change a person's character. It is possible to change their manners and that may help to clarify their wishes. This client is intelligent, self-educated, knowledgeable and very spoiled.

One time I ordered a love seat for her. She immediately stamped her foot and said, "I hate it!" She was allowing herself to voice a first impression. She didn't, however, explain why she hated it. With infinite effort and tact, I gradually made her relax and the moment of panic passed. If only I could occasionally spank my clients! They would probably enjoy it. It would help curb their first reactions. Anyway, when I explained the purpose of the love seat, the relation of the love seat to the room, and to herself, she relaxed. She even forgot to stamp her foot. And to show to what extent she has evolved in her decorator-client relationship, she recently called me up and said "My curtains have just arrived and I can't stand them! But give me at least a week and I just know I'll love them . . .

She then asked me, "How, when working with a decorator, can I avoid making mistakes?" She was still only thinking of herself. Most women suffer from this little problem. So I said, "Your mistakes are mine and mine are yours. We can avoid making such mistakes by working together and not against one another. We must accept small mistakes. They are bound to occur and they prevent larger ones." I then added, "Decorating is like learning a language. I learned French that way. I made mistakes. I make less mistakes now. But I accept them and then correct them. I don't . . . fly off the handle!"

She still had the last word, however. Sweet as pie, she said to me one day, "But darling, you know very well I never fly off the handle!"

Mistakes, in fact, are part of decorating—the evolution of decorating. Mistakes can be corrected. Mistakes are necessary to achieve anything—even perfection. In fact, a decorating mistake is no longer a mistake if it can be solved—and I believe it can always be solved!

Here are 10 solutions to decorating mishaps:

1. If a sofa is too big, or an entrance hallway is too small, I cut the sofa into two love seats. (*Continued on page 140*)

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THIS MONTH

At the Museums

Rugs and Carpets, from the 19th and 20th centuries, at the Center for the History of American Needlework, Pittsburgh, until April 1.

The Museum Drawers, 500 miniature art works by major 20th-century American artists, at the Cooper-Hewitt Museum, N.Y.C., March 1 through 31.

Vanity Fair: A Treasure Trove of the Costume Institute, another triumph organized by fashion authority Diana Vreeland, including clothes, ornaments and accessories spanning the past four centuries, many exhibited for the first time; the Metropolitan Museum of Art, N.Y.C., until Sept. 3.

The All-American Dog—Man's Best Friend in Folk Art, glorifies the noble beast in every form of art and craft; the Museum of American Folk Art, N.Y.C., until April 2.

Cezanne: The Late Work, comprising more than 100 magnificent oil paintings and seldom-seen water colors by the father of modernism, many in America for the first time; at Houston's Museum of Fine Arts until March 19, when the show moves on to Paris for a stop at the Grand Palais.

Treasures of Early Irish Art: 1500 B.C. to 1500 A.D., exhibits over 70 masterpieces from the collections of the National Museum of Ireland and The Royal Irish Academy. Included is the eighth-century Book of Kells, one of Ireland's earliest and most beautifully illustrated religious manuscripts; the M.S. de Young Memorial Museum, San Francisco, until May 21.

Traditional Designs in Ukrainian Textiles, includes costumes and embroidered and woven textiles from the 19th to mid-20th centuries; The Ukrainian Museum, New York City, until Oct. 29.

The Animal Kingdom, presents 33 17th-, 18th- and 19th-century Japanese prints depicting fish, birds, insects and other fauna from the famous John Chandler Bancroft Collection; Worcester Art Museum, Worcester, Mass., until March 26. Free tours may be arranged.

House and Garden Tours

St. Simons-Sea Island Tour of Homes and Gardens, St. Simon's Island, Ga. March 18.

Historic Beaufort Foundation and St. Helena's Episcopal Church Tour of Homes, Beaufort, S.C., March 16 through 18.

Charleston 1978 Festival of Houses, Charleston, S.C., March 16 to April 10.

The 1978 Savannah Tour of Homes and Gardens. April 2 through 5, featuring the famed Savannah Riverfront where Georgia was founded in 1733. Visit also three of the area's most important houses, representing both Georgian and Regency styles. Reservations are essential: contact the Savannah Tour of Homes, 18 Abercorn St., Savannah 31401.

Antiques Events

Saratoga Chamber of Commerce 4th Annual Antiques Show, Saratoga, Calif., March 18 through 20.

41st Annual New Haven Antiques Show, New Haven, Conn., March 31 through April 2.

Winnetka Antiques Show and Sale, Winnetka, Ill., March 3 through 5.

The Munderly Antiques Show, New Orleans, March 16 through 19.

16th Annual Antiques Show, sponsored by the Women's City Club, Boston, March 30 through April 1.

Concord Antiques Fair, Concord, N.H., March 19.

Park Avenue Antiques Show, at the 7th Regiment Armory, New York City, March 8 through 12.

Antiques Show at the Penn Guernsey Sales Pavillion, Lancaster, Pa., March 31 through April 2.

14th Annual National Invitational Show and Sale, Houston, March 3 through 6.

On the Auction Block

Christie's, New York City, March 8: important 19th-century silver.

Sotheby Parke Bernet, New York City, March 10: a collection of early English pottery, including fine examples of early Staffordshire and Wedgwood.

Also Recommended

The Tryon Palace Symposium, a three-day study of 18th-century decorative arts, with particular emphasis on the Early American lifestyle. March 12 through 14 at the Tryon Palace, Greensboro, N.C. (Make reservations by March 6.)

The Las Vegas Cat Club Show, sponsored by the Cat Fanciers Association, will feature real, live pussycats. See the glamorous felines March 4 and 5 at the Sahara Hotel Space Center.

Big Band Bash, part of the Public Broadcasting Service's *Festival 1978* will be aired March 10. This three-hour return to the "Swing Era" will connect New York, Chicago and Hollywood and feature Woody Herman, Count Basie and Maynard Ferguson. (*Continued*)

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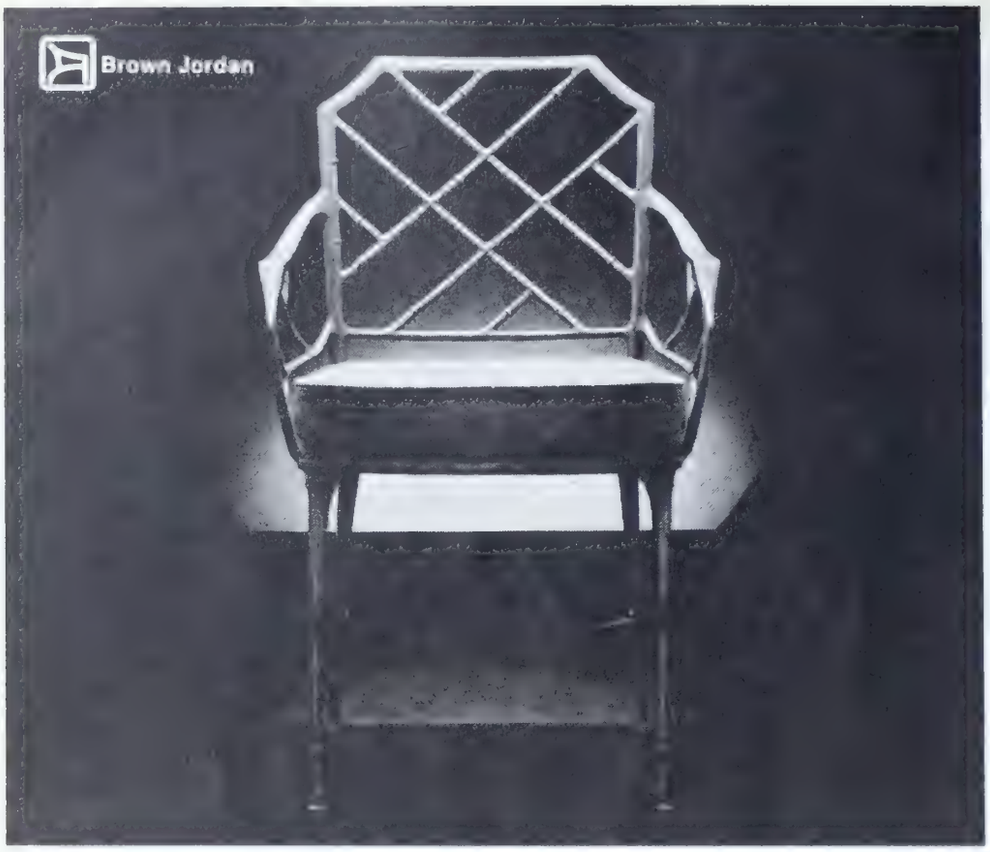
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This Month
Continued

Noteworthy Books

What is it like to build your own house? Not just select and design materials, but actually fit lintel to post? Anyone who has contemplated this feat or who yearns for the tranquility of a country hide-a-way will have interest in **A Place in the Country** by Peter H. Matson (Random House, $8.95). Aside from an occasional lapse into unnecessary stream-of-consciousness, the author has written a smooth and refreshing narrative, full of pertinent insights only an experienced builder could share: ". . . a piece of carpentry is only as good as its most vulnerable join." Mr. Matson's house must indeed be a fine one.

In terms of spaciousness, charm and construction, architects and builders agree there is little to compare with a well-made, competently restored or converted barn. **Living Barns: How to Find and Restore a Barn of Your Own** by Ernest Burden (New York Graphic Society, $19.95) opens the front door to America's most successfully renovated barns. Now nearly obsolete due to advanced technology and America's shifting agricultural patterns, barns have become an important part of the national heritage, a testimony to a disappearing way of life. Burden's text makes the temptation to preserve a barn of one's own greater than ever.

The Country Diary of an Edwardian Lady by Edith Holden (Holt, Rinehart and Winston, $14.95) is quite simply a beautiful book. This is a resplendent facsimile of Ms. Holden's "nature notes for 1906"—her record of the changing seasons in the English countryside.

What is your wandering Jew trying to tell you when its stems become brittle and spindly? What does it mean when geraniums refuse to blossom, or when prayer plant leaves are tipped with yellow? All these conditions are nonverbal cries for help from your speechless plants. Elvin McDonald, acclaimed plant communicator, has written **Stop Talking to Your Plants and Listen** (Funk & Wagnalls, $8.95) to help you learn the language of flora. A total of 50 houseplants and their most common ailments are outlined in detail, accompanied by carefully-executed line drawings of both plants and pests.

Common pine cones to cure a headache, a tree bearing seed-pods which were said to contain little lambs—these are two of the plants explored in **Green Magic: Flowers, Plants & Herbs in Lore & Legend** (Viking, $14.95). English author and devoted gardener Lesley Gordon has produced a work both intriguing and historically important. The well-researched text and profuse illustrations examine facts and fantasies of plants and herbs, with chapters on Christian legends, medicinal properties, and witchcraft.

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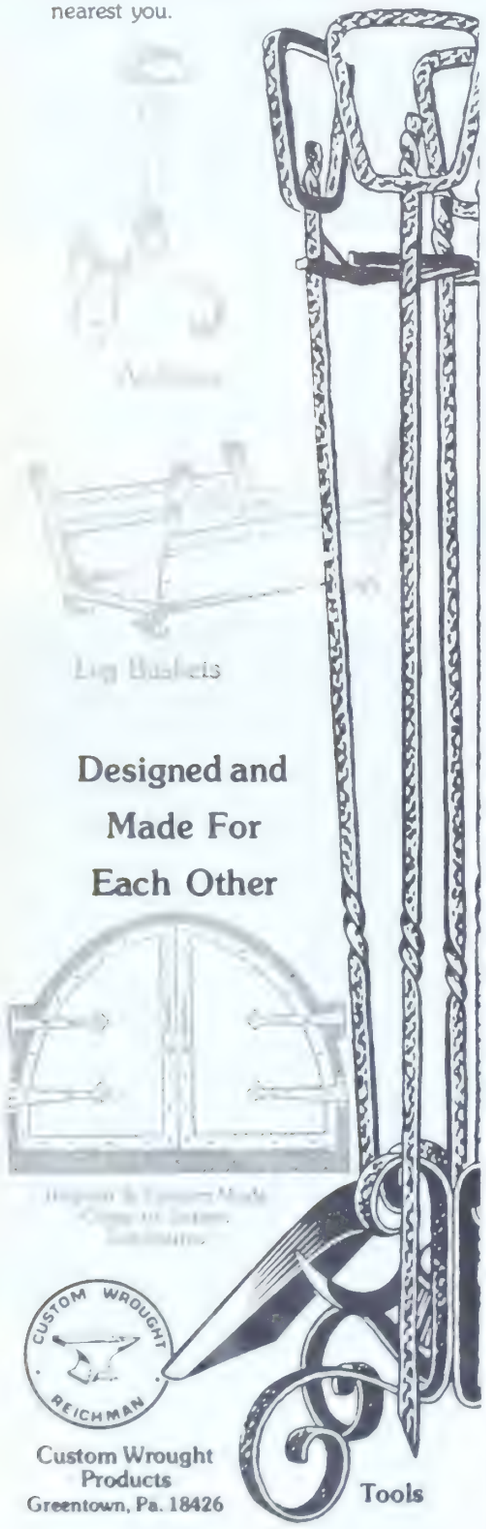
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LIVING INDOORS WITH TREES

By ELVIN McDONALD ☐ On the ranch in western Oklahoma where I grew up there were no trees outside my window. This bothered me because the boy heroes in the stories I read always seemed to have branches outside their windows on which they could make fast getaways. Naturally, I figured we were the only people who didn't have trees and rather took it for granted that someday I, too, would have them. Well, now I do, but they are not the trees I had envisioned. Mine spread their branches inside a high-rise apartment and are, I suspect, as beneficial and remarkable in their own way as any that grow outdoors. After all, I can read, eat, sleep, literally live under my trees every day of the year, no matter what the season or the weather outside.

Sharing a room with a tree is a sensual experience that many of us have discovered via ficus, dracaenas, palms and avocadoes; indeed the search is on now for more exotic varieties and unusual shapes. Five trends, especially apparent this spring, are:

1. Shrub-size plants on pedestals to give the effect of a tree. Trees that will grow in low light are few and far between, but with a boost in the form of a handsome pedestal, things like aspidistra, aglaonema, tall sansevierias and spathiphyllums can serve the same purpose.

2. Surrealistic or fantasy forms; plants as living sculpture. The grand sweep and fan of a screw-pine tree, especially *Pandanus utilis;* or the Egyptian style of a symmetrical leaf rosette atop a smooth trunk, often disproportionately tall in relation to the foliage mass, as in some *Cordyline indivisa,* various yuccas and dracaenas.

3. Standards or topiaries. These represent a major trend in what the best gardeners, pro and amateur alike, are growing and experimenting with right now. The basics are these: Train a staked, single-stemmed plant to the height you want the trunk to be, without letting any branches grow along its length. Next, pinch out the tip and let the branches at that point develop until they have two sets of leaves, then pinch out their tips; repeat this process over and over. Try coleus, geranium, lemon-verbena, basil—or even a poinsettia.

4. A tree, a ground cover, a fern (and thou?)—a vignette from nature: Carpet the ground around a container-grown tree with moss or stones, or maybe something more unusual, like baby's-tears, cocoa bean hulls or pine needles; add a seasonal flowering or accent foliage plant.

5. Horticulture joins Industrial Chic: Decorate inside with leafy, even aromatic or flowering trees and shrubs from a nursery. Whether canned, potted or balled-and-burlaped, set the plant in a waterproof drainage pan, then wrap with fresh burlap; tie with a natural fiber or nylon cord. Be sure to keep the roots moist and don't wait too long to plant the hardy types of trees and shrubs outdoors. ■



Five trends in indoor trees are (beginning left above): *(1) Cycad on pedestal base gives a tree effect; (2) surrealistic or fantasy forms, here we show* Cordyline indivisa; *(3) standard trees from shrubs—poinsettia, geranium; (4) a potted tree such as papaya with ground cover and accent plant; (5) horticultural chic: a crab apple tree in bloom, dressed in burlap and tied with jute for a party.*

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HEALTH & BEAUTY UPDATE

By RUBYE GRAHAM

Prepare for springtime with fresh-smelling homemade soaps, fruit-scented baths and a potpourri of new fragrances from favorite perfumers.

You can't get any closer to an old-fashioned, country-clean smell than the homemade soap that Virginia Torberg boils in small batches in her Minnesota shop.

Adding even more of a country air to her North Country soaps, Mrs. Torberg hand wraps each bar in a calico square that can be recycled into patchwork quilt blocks (instructions are packaged with the soap). The background color of the calico wraps is matched to the color of the soap, available in red, blue, yellow, green and purple.

The soaps come in a dozen scents, each with a name inspired by Minnesota's beauty: Song of the North is a white soap with a gardenia scent; Lady's Slipper is pink with a woody, violet scent.

Mrs. Torberg also makes an anise-scented soap for fishermen, formulated to remove all traces of human scent, sweat, gasoline, kerosene, motor oil and tobacco, all odors frightening to fish when smelled on bait and lures. The fisherman's soap is wrapped in brown paper printed with all kinds of fish stories plus a recipe for fried fish. And then there's Skeeter Cheater soap, made with oil of citronella to repel mosquitoes and other insects.

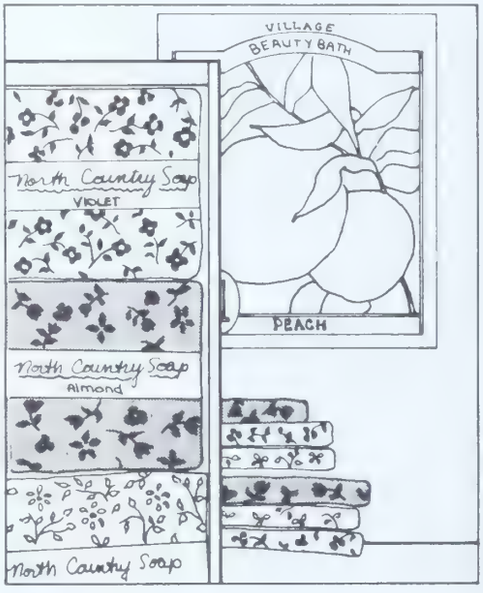
Three large bars or six small ones of the calico-wrapped Fisherman's or Skeeter Cheater soaps are packed in a wooden crate handmade by Mrs. Torberg's husband and sons. Each is $4.98 plus 75 cents postage for the three large bars, 50 cents for the six-pack of tiny guest soaps. Write North Country Soaps, Rt. 2, Box 233, Maple Plain, Minn. 55359. The soaps are also available in a number of gift shops across the country.

The talk this season is of tea garden colors in makeup, conjuring up visions of gazebos, wicker furniture and Victorian gardens. Estée Lauder has introduced colors that are soft and washed with brown, as if dipped in tea. In fact, we predict you may find yourself dipping items of pure white lace into a brew of tea to soften the white.

Some specific colors, all new: Green Tea eyeliner cake, Teaberry brown pressed eyelid shadow, Marmalade Tea lip tint. Makeup storage idea from Estée: keep makeup essentials in an old tea caddy, a pretty touch to a dressing table.

At Lancôme, The Sun-Touched Ambers are new to capture the tender freshness of spring brought to life by the sun. The color palette includes everything for the face and nails.

Shiseido captures the colors of springtime on lips and fingertips in a Shiny Blossom collection of colors inspired by newly-budded Japanese gardens. Lipstick colors include Blossoming Peach, Blossoming Almond and Blossoming Cherry. Among nail colors: Marigold Blossom, Peach Blossom and Ginger Blossom.



LYNN SCHWARTZ

To spice up your bath: North Country Soaps in many scents, wrapped in bright calico squares and wooden crates; fruity individual bubble baths, packaged in "seed" packets, from Village Bath.

For spring, you'll surely want to try a new scent, one with the smell of spring flowers. Recommended is Fidgi, a perfume classic by Paris designer Guy Laroche. Now available in the U.S. in a variety of forms and sizes, Fidgi smells of spring greens and flowers, including tuberose, jasmine, Bulgarian rose and iris; there's also the spicy accent of cloves. Besides the perfume, which is $50 an ounce, there are many lighter versions of the scent and bath products as well. New is Fidgi de Soir, the longest-lasting fragrance form next to the perfume.

For the country man, Devin Country Cologne, a wonderful "green" scent, calls to mind a field of Kentucky bluegrass. The scent is available in shave products, soap and deodorant.

Coming next month: Ralph Lauren's new country fragrances, one each for men and women.

Here's an enticing way to bring a bit of the country store atmosphere into your home: Village Bath's new fruit soaps, each bar shaped and colored like a peach, green apple, strawberry or lemon and accented with a leaf. Put several of the fruit-shaped soaps into a small basket for the perfect country accessory in a bathroom or kitchen.

The same natural fruity scents come in Beauty Bath packets—individual envelopes of bubble bath powder that resemble seed packages and perk up bathrooms this time of year. The same fruity aromas are found in more than a dozen other beauty preparations: powdered Bubbling Bath and Body Soak in jam jars with gingham bonnets, lip balm in old-fashioned tins with sliding lids, gingham sachets, sachet spray, shampoo and other body-pampering products.

If you yearn for a dewy, English complexion, mist your face during the day with Evian water. In a pinch, you can put it in your own spray bottle, but it is already available in a special spray for complexion use. If you can't find it locally, Caswell-Massey offers it by mail in $5 and $8.50 sizes (Catalogue Dept., 320 W. 13 St., New York City 10014; add 10 percent for postage). Spritz Evian water on your face before applying makeup and afterwards to "set" the makeup, a fashion model's trick.

Remember that good looks begin with what goes in you, not on you. Helena Rubinstein's beauty experts, who want to put "The Blusher" on your face, point out that skin reflects what you eat and suggest a healthy, energy-packed breakfast as one important step to good skin color. Breakfast suggestions put together for Rubinstein by New York's cafeteria-style restaurant, Healthworks, include exotic, fresh-squeezed fruit juices like honeydew or orange mango and natural, whole-grain breads (fruit, nut or plain) served with unusual spreads like cashew butter, pear honey or strawberry-date cream cheese. Try fresh-brewed tea rather than coffee—breakfast does not have to be boring!

Springing up all over the country, are restaurants like Healthworks and Forty Carrots, the latter born in Bloomingdale's, that make eating out both enjoyable and good for you. ■


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CATS 'N DOGS

By MORDECAI SIEGAL ☐ A jogger and his dog racing down a country road is now a common sight. It doesn't even rate a spit or an arched eyebrow from a farmer. Although at planting time the trees are mostly nude and the ground is hard and ungiving, the clean country air and free-flowing space provide a natural, bristling ecosystem for the dog owner.

Added pounds and tired bones are springtime considerations for dogs as well as people. But without a conditioning period to promote health and pleasure rather than pain and discomfort, strenuous activities are unthinkable.

For those concerned with an animal's state of physical fitness, jogging with a dog is both pleasant and inspirational. Weekends in the country provide a rare opportunity to give a dog a safe exercise.

An appointment with a veterinarian is necessary if you are about to begin a new exercise regimen with your dog. "The first step in the conditioning process is a thorough physical examination," says Dr. Edward J. Lemos, president of the American Animal Hospital Association. Your dog's physical examination might include heartworm and intestinal parasite checks. Booster vaccinations may be required if they are not up to date.

Your dog should be exercised throughout the year, but a gradual increase in conditioning exercises is essential if strenuous jogging, hiking, hunting, field trials or obedience training are planned. "A regular conditioning and exercise program will strengthen foot pads, muscles and the cardiovascular system," says Dr. Lemos.

Jogging your dog is fine within the boundaries of a city or town. However, leash laws must be obeyed and non-dog owners taken into consideration. Running in the country allows the lungs to expand with fresh, unpolluted oxygen in a potentially traffic-free area. If your dog is a young adult and you want added muscle development and wind endurance for him, jog with a leash. Allow the dog to get slightly ahead of you so that there is some tension on the line. Outfit the animal with a harness rather than a collar, so that he will pull with his shoulders and push with his hind legs, thus hardening his muscles and giving them definition and tone. Please bear in mind that vigorous roadwork is only meant for healthy, adult dogs.

The amount of time to run and the distance/speed ratio are, by necessity, subjective choices you alone can make. Every dog is an individual and you must make an effort to determine his limitations. Obviously, certain breeds, such as German shepherd dogs, can endure more strenuous exercise than such breeds as the daschshund and most short-legged canines. Understanding the needs of your breed and your individual dog will tell you how to exercise the animal.

Start your dog off with short periods of running and do it every day. When not in the country, continue the program in a city park. Gradually increase the time and distance spent on the road. Running too fast or too far will cause the dog sore muscles.

If you are going to jog your dog in the country then you must decide whether or not to leash the dog. This is a matter of local ordinances and the dog's reliability. Be sure to have proper control of your pet either with or without a leash. A dog with no obedience training should not be allowed to run off-leash. Have a metal ID tag fixed to the dog's collar so that he can be returned (*Continued on page 140*)

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For a full year till he's full grown.

THE GOLDEN YEARS OF AMERICAN NEEDLEWORK

By SUSAN BURROWS SWAN □ In the 18th century, fancy needlework represented a woman's contribution to the beauty of the family's possessions. Most of the finest needlework ever done in this country was produced between 1700 and 1780 by women of the more prosperous classes. The techniques they used included canvas work, crewelwork, and lacework, much silk embroidery and, late in the period, tambour work. Most of these pieces were made to adorn an article of some sort, whether clothing, an everyday accessory such as a pocket or pocketbook, or—for the most ambitious needleworkers—a household furnishing. This was an age in which enormous importance was attached to possessions because people spent much more time in their homes than now.

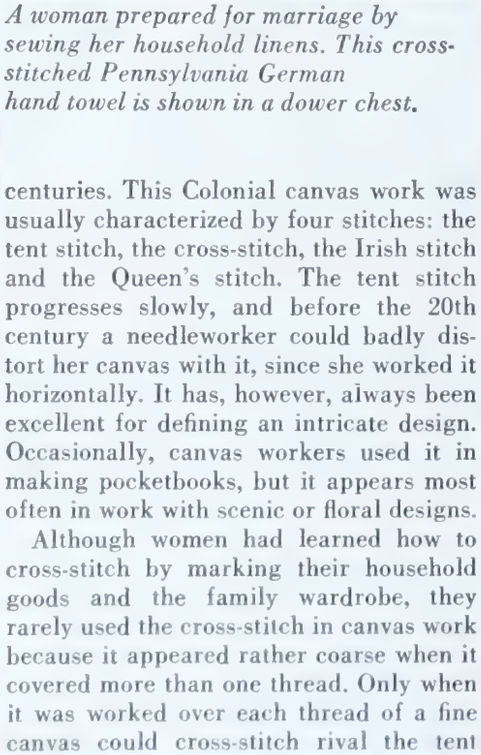
Fine furnishings conveyed the level of one's prosperity and social standing far more strongly than they do today, because there were so few other indulgences and luxuries then available to the consumer. With the home being the hub of social activity as well as of family life, a family naturally sought to furnish it as impressively as possible.

Well-schooled wives spent months working stitched canvas or crewel-embroidered chair covers designed for the particular style of each piece. Some of these coverings wore so well and were so well cared for that they are still displayed on the furniture today.

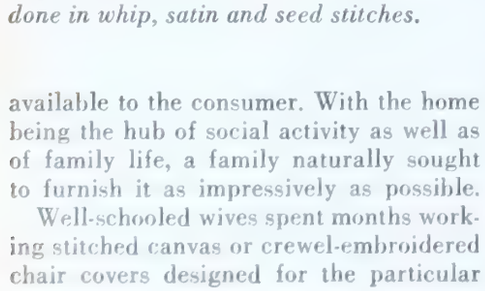
The appeal of canvas work to American women has always been strong. Most of the chair coverings surviving from this period are pieces of canvas work, often called needlepoint today. Unlike crewel embroidery, which apparently was seldom, if ever, done in the South, canvas work was done in all the colonies during the Colonial 17th and 18th centuries. This Colonial canvas work was usually characterized by four stitches: the tent stitch, the cross-stitch, the Irish stitch and the Queen's stitch. The tent stitch progresses slowly, and before the 20th century a needleworker could badly distort her canvas with it, since she worked it horizontally. It has, however, always been excellent for defining an intricate design. Occasionally, canvas workers used it in making pocketbooks, but it appears most often in work with scenic or floral designs.

Although women had learned how to cross-stitch by marking their household goods and the family wardrobe, they rarely used the cross-stitch in canvas work because it appeared rather coarse when it covered more than one thread. Only when it was worked over each thread of a fine canvas could cross-stitch rival the tent stitch in the clarity with which it presented details.

The Irish stitch was the (*Continued*)



A woman prepared for marriage by sewing her household linens. This cross-stitched Pennsylvania German hand towel is shown in a dower chest.



ALL PHOTOGRAPHS COURTESY THE HENRY FRANCIS DU PONT WINTERTHUR MUSEUM

Needlework was an important part of a girl's education. The crewel-embroidered bag on the child's chair above was done in whip, satin and seed stitches.

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HERCULES

American Needlework
Continued

most common canvas-work stitch during the 17th and 18th centuries. No doubt its appeal lay in how rapidly it progressed and its facility, for it covered, vertically, three or four threads of the canvas at one time rather than only one thread, as in the tent stitch.

Especially between 1740 and 1790, pocketbooks were a particular favorite to be worked in the Irish stitch. These small, envelope-shaped holders served in the stead of bank safe-deposit boxes, which didn't exist then, and enabled people to carry their valuables with them.

The Queen's stitch was the most difficult and time-consuming of all the canvas-work stitches. Because even fine crewel yarns were apt to fuzz so much that they would obscure the intricate nature of the stitch, the Queen's stitch was almost always worked in silk yarns. Usually it was limited to such small items as pocketbooks, sewing purses, pinballs, or pincushions.

Eighteenth-century canvas work demanded a great deal of patience since most work was done on canvas that bore between 22 and 52 holes to the inch, much finer than that commonly used today. The precise, careful work it demanded yielded an exceptionally fine quality of canvas work that demonstrates the patient pride with which these needlewomen regarded their craftsmanship and the importance of the objects they embellished with it.

To the Colonial women, the term *crewel* meant two-ply, slackly twisted worsted yarns. Used not only for canvas and embroidery work but for knitting and even tambour work as well, crewel yarns varied from very fine, for intricate designs and stitches on delicate backgrounds, to fairly coarse, for such heavy grounds as blankets. Women who spun their own yarn could make it of a weight that fit their needs. Needlewomen who didn't, patronized fabric and dry goods dealers, most of whom stocked crewels from England. However, only if the family lived in a large port city or if the husband had business in such cities was a woman likely to have access to a dealer who sold crewels in different weights. In general, the city woman had more needlework materials—a variety of crewels, silks, metallic yarns, canvasses, and well-drawn patterns—from which to choose than did the women who lived in small towns or on farms.

Women did not usually create their own needlework designs. While patterns could be ordered from England, unless she were especially talented, a woman usually prevailed upon someone else to do the designs for her. Often it was a friend or relative known for his or her artistic abilities. Lacking such local amateur talent, the embroiderer would turn to a professional.

When it came to filling in the design, for the most part a woman chose her own stitches. Unfinished pieces on which the inked drawings are still visible show not only a design outline, but occasionally marks that are suggestive of a stitch, such as dots for French knots or seed stitches. By determining herself whether a particular area would be made light and open with spaced seed stitches, have the prickly edge of the buttonhole stitch, or be a strong, positive area worked in a solid stitch like Roumanian couching, a woman could turn someone else's design into her own unique needlework creation. The choice of colors to be used was also the embroiderer's province, and color "shading" was taught to girls in classes.



When making a sampler, a girl learned her alphabet and practiced her stitches. Sampler above was completed by Polly Remington in 1799

Remember that creativity meant something different from what it means today. Artists were expected to adhere to rather strictly defined forms, in which they demonstrated their proficiency first, and only second their originality. They often used copy work to perfect their techniques. A needleworker merited less praise for producing an inferior original design than for tracing or copying a superior one. She preferred to use her creativity in interpreting the design with the stitches and colors that best displayed her craftsmanship.

While any girl or woman could purchase an attractive pattern, skilled instruction, and proper materials, not every woman could produce a pleasing product. Unfortunately for them, a minority of women found needlework distasteful and yet unavoidable in a female's social role. However, the pieces that exhibit a special exuberance and originality signify that some embroiderers must have known great joy in their work.

Bed hangings presented the most dramatic display and challenge of all the items that were ornamented (*Continued*)

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with crewelwork embroidery. Only a woman with great diligence, willing to invest several years to stitchery, would launch such a project. But since at this time the master bed was often in the parlor, the "company" room where visits were held, it was incumbent upon a woman to make the bed as attractive as possible.

There were numerous other bed linens for the mistress of a household to decorate. While pregnant, a woman would prepare her best sheets, which would be on display when relatives and friends came to visit her as a new mother. The cradle or basket linens were also of import, being carefully marked and perhaps trimmed with lace. Fine crib or christening blankets were also made ready at this time, both to keep an infant warm and for show.

Busy young mothers could practice their fancy needlework skills only in their spare moments, usually while supervising their bustling households. As the woman sat sewing, she could observe and direct both servants and children and still be productive herself. In this respect, fancy sewing served the same function for a woman of means as plain sewing did for the common housewife—it allowed her time to relax for a few moments.

A woman was most productive as a needleworker in the few years between school and marriage. During this period, free of responsibilities of running her own household, she had the time to make not only bed linens, towels, and other items for her dowry, but also accessory pieces, many for gifts.

The prosperous women who lived in the prominent cities of Philadelphia, Boston, New York and Charleston usually had the most time to pursue fancy needlework. Affluent enough to rely on the products and services of bakers, brewers, candlemakers, etc., they had far less of a burden in caring for their homes and families. Moreover, they had their pick of indentured servants and slaves, who were more plentiful in these large port cities. In contrast, women of the better sort in smaller towns, such as Newburyport, Annapolis, Deerfield, Saybrook and Charlotte, had fewer conveniences and on the whole less time for fancy needlework.

The majority of these women, wherever they lived, functioned within the confines of their culture. It is important to understand the basic principles of their subordination, in order to appreciate the character of these women and the character they brought to their work. Legally they were the wards of their husbands. Any property or money a woman might have owned before her marriage or any that she earned during it automatically became her husband's sole possession to manage or dispose of as he pleased.

Yet real situations often diverged from legal formality, particularly during the 17th century and most of the 18th. Although class-conscious, Colonial society was on the whole rather open and it often ignored the restrictive laws against women, which it had inherited from the much more stratified Old World.

Skilled business and professional women entered a wide range of fields although they were always a minority. Most frequently of all, working women earned their living at teaching and needlework, often both.



A satin pincushion hung on the door announced a new birth. The welcoming message is written in handmade pins.

Even if they weren't needleworkers, these women who participated in fields outside of homemaking give us some insight into the lives of those who were. They show us that, while in the minority, it was possible for even a woman of some standing to combine the roles of housewife, mother, and at the same time a professional. They, like their poorer counterparts, did what needed doing, whether it was nursing a sick child or running the family business when the man of the house couldn't. Working outside the home did not relieve women of their regular household duties—it only added to them, leaving less opportunity or inclination for fancy diversions. ■

This article is adapted from *Plain & Fancy, American Women and their Needlework, 1700-1850* by Susan Burrows Swan (Holt, Rinehart and Winston, $14.95).



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COUNTRY STYLE: REDISCOVERING THE GOOD LIFE

By VICTORIA ERIN TOWNS

There's a quiet revolution taking place, a back-to-the-land rediscovery of all things natural. *Country* houses in the country, health foods, jogging, house plants, the very idea of "charm"—all share a distinctive grass-roots philosophy that is tremendously popular right now.

This revolution is also a nostalgic return to our decorative roots. Calico, cast-iron and gingham; hand-rubbed woods and lace—all are designs that worked quite well for our grandparents, and have returned to work for us now. We are again learning that there is comfort to be found in the stability and serenity of the past. The country nostalgia is now a major influence in the way America eats, dresses, exercises and decorates.

But where is this country-style nostalgia coming from? Why is it so popular in America? What forces are helping to shape it—and why is it receiving attention *now?*

Part of the answer lies in the fact that the teen-agers of the '60s have become today's designers, advertising executives and consumers. Though the '70s seem, at a glance, to be a clean break with the revolutionary '60s, such is not the case. A goodly measure of the '60s once-radical ideas on conservation, ecology and natural living have resurfaced to become the mainstays of '70s thought.

Irving Kristol, Henry R. Luce III Professor of Urban Values at New York University and author of *On The Democratic Idea in America* and the forthcoming *Two Cheers For Capitalism,* feels that we are indeed in the midst of a nostalgic national revival, and that the '60s helped to shape it. "First we had the Apocalyptic '60s. Now we have the Dismal '70s: the economic let-down of the Vietnam pullout, recession, inflation, Watergate, Nixon's resignation, etc. I believe what we are witnessing now is a taming of the '60s. We've developed a nostalgia for the 'Woodstockian' sentiments, even ethos of the '60s, because we want to escape from the depression of the early '70s."

Much of the country-natural style also has to do with the environmentalist/ecological preoccupation that's been in force for a number of years. The present country-natural revival is a very anti-plastic, anti-technology, anti-big business movement. Society has always exhibited a tendency to conservatize and to absorb once-radical ideologies in its own good time. Thus, we're seeing the '60s ideas on conservation-oriented living re-introduced, adapted and adopted by '70s society.

One aspect of this trend that has figured in the formation of country style is the quiet rebirth of individualism. The '60s view that individuality can be beautiful has helped to influence much of our renewed respect for handmade, one-of-a-kind items. Witness the soaring demand for antiques, for hand-thrown pottery, for home-grown food. All are items that have been personalized in production.

Carol Corden, Assistant Professor of Sociology at N.Y.U., puts it this way: "There's a reaction against the standardization so prevalent since World War II. Of course, standardization is due in part to the realities of industrialized production: Things that come off an assembly line do tend to look alike. Antiques, on the other hand, are unique, individual, one-of-a-kind, with a high level of workmanship. You won't find the same one in every home. People who decorate in this country style—with antiques—are making a statement about themselves, about the ways in which they are unusual and unique."

Country-style nostalgia also has a lot to do with the Bicentennial, mentions Irving Kristol. Many observers were greatly surprised by the Bicentennial's popularity. Few people expected the enormous show of patriotism and national spirit. Says Kristol: "I think this renewed appreciation of American history is part and parcel—even an effect—of the new nostalgia."

Owen Lynch, Noyes Professor of Urban Anthropology at N.Y.U., also feels that some of the country-style nostalgia may be attributed to a new Americanism, '70s style. There's a basic conservatism afoot, a *concealed* return to patriotism. "Since the '60s taught us not to go about brandishing the flag, we have taken up other symbols of Americanism and American values. Country style and country designs are two examples.

Country style incorporates many distinct symbols that carry hidden, very American (even American Gothic) values basic to our identity as a democracy. Handmade and antique furnishings and fabrics connote such ideas as pride in workmanship, a reverence for the past. Another example is home-grown food, symbolic of a frontier mentality, a close-to-the-good-earth attitude, even a "these *have* been touched by human hands and are all the better for it" mindset. It's a freshly humanized, personalized world-view, an antidote to anonymity.

Much of this trend's popularity is also due to the fact that it provides a vicarious escape valve in a period of social confusion. Nostalgia is an attempt to return to a simpler time, if only symbolically. The nation has long needed a less "down" outlook, a more upbeat perspective. In a way, country-style nostalgia is a deliberate attempt at national cultural regression. It's a playful regression, but (*Continued*)

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it represents an attempt to return to the comfort of simpler styles. Kristol notes that, after any great strain (such as America has experienced during the past 15 years), a country will instinctively move toward traditions and styles that are innately reassuring. Kristol also notes that more and more people are now buying houses in the country or are redecorating their city homes in the country style.

Allan Young, Associate Professor of Anthropology at Case Western Reserve University, believes that much of country style is tied in with an idealized image of life-as-it-should-be. "The very conception of style as a 'total look' reflecting a chosen 'lifestyle' reveals a strong element of play-acting—i.e. the desire to magically transform oneself into an actor in a stage set."

Why this particular style? Young hypothesizes that much of country style has to do with the romanticized, bucolic image of the countryside which Americans absorb in early childhood; a romantic image based on a modern mythology, the Never-Never Land of childhood stories.

How does all of this tie in with the present-day country decorating trend? Young extemporizes: "This fairy tale interpretation is consistent with the recent shift of decorative focus to the kitchen: The kitchen is a stage set in which much of the important action of fairy tales takes place. The 'new' kitchen, as we all know, is no longer the austere and plastic alcove of earlier times, but is now a place of crocks and pots, ladles and earthenware, bricks and copper, and the shrine of the household's new mechanical heart—the Cuisinart."

Why does this "fairy tale look" appeal so much to the modern consumer? Much of it's due to the fact that fairy tales, and the world they represent, are sublimely satisfying. "They somehow combine two feelings," Young continues, "each rare in the real world and never found there together. First is the idea of complete dependence and security, reflecting the cozy domestic setting in which we first hear fairy tales, and also reflecting the marvelous idea that all problems will inevitably be worked out, that we'll all live happily ever-after. Second is the childhood sense of adventures-about-to-begin, without adult responsibilities for the results."

Whatever the reasons for its genesis and popularity, country-style nostalgia represents a newly-rediscovered, old as the hills concept: Tradition. It is a concept that embraces a renewed respect for the established social order of things, a realization that, whatever faults our forerunners may have had, they must have been doing something right. ■

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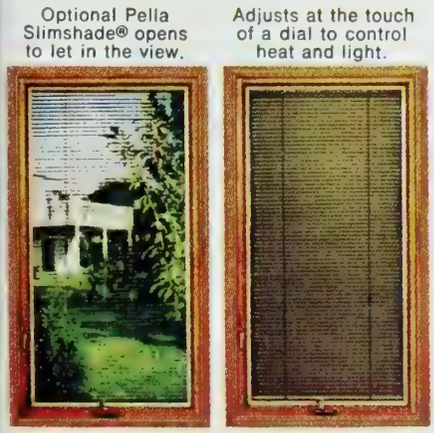
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CURES FOR AILING HOUSE PLANTS

By VICTORIA ERIN TOWNS ☐ The care and feeding of house plants can be a rewarding pastime. It can also be frustrating: A mysteriously yellowed leaf or wilted stem can send green and brown thumbs alike scurrying through the plant books in search of the elusive killer. Sometimes, all that's needed is an understanding of the plant's basic needs. Other times, insects or diseases play a part. Herewith, a guide to the most common house plant ailments and their cures.

CULTURAL PROBLEMS

Light—*Too much:* Leaves become grayish, brittle, bleached-out, with brown scorch spots; plants may dry out too fast, shrivel. *Too little:* Stems elongate, plants show little branching, lack of growth, bud drop, failure to fruit; weak, small leaves; distorted, pale, discolored leaves; leaves that yellow and drop; variegated leaves revert to solid green. *Cure:* Gradually move plant into the right light; hold off on fertilizing until new growth appears.
Watering—*Overwatering:* Symptoms include wilting, mushy or black leaves and stems, decaying and dropping leaves, corky scabs on undersides of leaves. *Underwatering:* Soil is very dry, shrinks away from pot; leaves turn dark and crisp; stems weaken, turn limp; older leaves yellow and drop. *Cure:* Plant should be moved to a shady spot; watering schedule should be adjusted immediately.
Temperature—*Too high:* Older leaves turn yellow, drop off, wilt; roots rot if kept both moist and hot. *Too low:* Leaves curl, turn brown and drop off. *Cure:* Keep plants out of hot or cold drafts; adjust thermostat; put asbestos between plants and hot radiators; move plants away from cold windows, insulate with newspapers.
Humidity—*Too high:* A problem only at the shore; symptoms include decay, rot, darkening of leaves, soft wilting. *Too low:* Frequent problem, with symptoms including browning and yellowing leaf tips and edges, wilting, shriveling, bud drop, stunted growth. *Cure:* Use a hygrometer to measure humidity. Raise humidity to 40 percent or more—use a room humidifier, or place plants on saucers filled with moist pebbles; mist often. To lower humidity, ventilate the growing area.
Soil pH—Most plants prefer a slightly acid soil, with a pH of 6.0 to 7.0. *Too alkaline:* Top growth is stunted by poorly developed roots. Soil alkalinity often results in poor absorption of iron and magnesium, with yellowing leaves and green veins. *Cure:* Test soil pH with a soil tester kit, available in most plant stores. For too-acid soil, add ground limestone. For too-alkaline soil, add dusting sulphur.
Repotting. Needed when plant's roots fill most of the soil; plant wilts soon after watering; bottom leaves yellow and drop; new growth is stunted. *Cure:* Transplant to a pot one to two inches wider in diameter. Mist often and keep out of direct sun for a few days. If regular, sterile soil is used, plant should not be fertilized for several months; if a soilless mix is used, fertilizing can begin as usual after one month of rest.

NUTRITIONAL DEFICIENCIES

Nitrogen: Plants are stunted, leaves are yellowish; older leaves fade first, turn brown and die. Too much nitrogen produces a weak, fleshy plant and overlong growth periods, also results in excessive wilting. *Cure:* Bone meal, fish emulsion fertilizer, or a "well-balanced" inorganic fertilizer (read labels).
Phosphorous: Growth is retarded, with overgreen foliage, turning almost bronze; mottling of older leaves. *Cure:* Well-balanced inorganic fertilizer or bone meal.
Potassium: Lower leaves develop tip and edge burns; leaves crinkle and turn inwards; lack of growth; lower leaves first to be affected. *Cure:* Well-balanced inorganic fertilizer or wood ashes.
Calcium: Deficiencies occur when soil is too acid. Terminal leaf buds fail to develop properly, new leaves are incompletely formed, with irregular margins. *Cure:* Wood ashes, oyster shells, crushed eggshells, well-balanced fertilizer; check pH and correct if too acid.
Magnesium: Chlorosis, or yellowing of leaves, may occur, with veins remaining green. Leaves may also whiten at edges, or develop a purple cast that later turns brown. *Cure:* Too-alkaline soil inhibits magnesium absorption. Test for and correct pH. Well-balanced fertilizer, or a tablespoonful of Epsom salts in a quart of water, will correct any deficiencies.
Iron: Occurs in too-alkaline soil, producing chlorosis with green veins, like magnesium deficiencies. Stunted growth and oddly curled leaves are also symptoms. *Cure:* Test for and correct too-acid pH; use a chelated iron treatment, available in plant stores.

INSECT PESTS

Aphids: These are tiny but visible, soft-bodied, oval sucking insects that congregate on undersides of leaves and growing tips. *Cure:* Forceful spraying with warm, soapy water will dislodge aphids. Good insecticides are nicotine sulfate and Malathion, as sprays.
Fungus gnats, or mushroom flies: The adult flies, which are small and gray, are not a problem. However, eggs laid in the soil hatch into white, threadlike maggots which feed on tender roots and promote root rot, resulting in weak top



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Cures for Ailing Plants
Continued

Cure: Always use sterile soil. If maggots develop, use V-C-13, nicotine sulfate or Malathion in soil drench form. All-purpose plant insect sprays will kill the flies.

Mealy bugs: These sucking insects look like tiny bits of cotton tucked into leaf axils, on undersides of leaves, stems and branches. Plants show stunted growth, wilting, yellowing and defoliation. *Cure:* Systemic insecticides, sprayed once a week for three weeks, should kill the bugs for good; systemic granules are also effective, and are safe for insecticide-sensitive ferns, as is nicotine sulfate. Note that though systemics are effective, they are also highly toxic; follow directions.

Mites: Most mites thrive in hot, dry growing conditions. Unfortunately, other mite species thrive in cool, humid growing conditions. Plants become mottled or white-specked as mites suck juices. Leaves turn gray or yellowish, undersides of leaves are often covered with fine, mealy webs. Mites are almost invisible, but can be spotted with a magnifying glass. Another method is to hold an infected leaf under a strong light and blow on the underside: if you spot some *very* small specks moving about after you blow, the plant has mites. *Cure:* Isolate and inspect all new plants, as well as plants that have summered outdoors. A strong spray of cold water will dislodge mites and webs. Cedoflora and summer oils like Volck are good preventatives. Systemic insecticides, sprayed once a week for three weeks are the best cure; systemic granules are also good, but must be used in conjunction with cold-water spraying.

Scale: Scale insects are hard, stationary brown disks that suck plant juices. They can be flicked off with a fingernail or pin. Infested leaves yellow and drop. *Cure:* Handpick scales carefully; treat ferns with nicotine sulfate, hand-picking, and/or systemic granules. Malathion or systemics, sprayed once a week for three weeks, are best.

Thrips: Pests are small and thin, with wings. They scrape undersides of leaves, turning leaves pale and mottled, as in mite infestations. These insects also leave tiny brown bits of excrement as clues. New leaves curl, buds drop or are twisted. *Cure:* Spray with warm, soapy water; spray undersides of leaves with Malathion three times at weekly intervals.

White flies: These stubborn pests flit about among plants, look like clouds of tiny snowflakes. Flies are accompanied by sesame seed-like green nymphs. Adult flies and nymphs suck plant juices, turn leaves yellow and mottled. *Cure:* White flies are very hard to cure, since you're bound to miss a few in the air, which will then breed. Malathion, sprayed once a week for four weeks, is effective—but all the plants of a collection must be treated. Better is systemic liquid or granules, applied three times at weekly intervals. ■

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TRAVEL SOUTH U.S.A.

and explore a wonderful world of handcrafts.

Head South for a rewarding holiday. Eleven states below the Mason-Dixon Line offer such a bill of fare of all-season vacation diversions that choosing is your only problem. And that's not all. This is a heartland of handcrafts where old-time skills are still being plied and, simultaneously, a lively coterie of contemporary craftsmen are producing objects of present-day genre. Here we preview the kind of handcrafts you may discover as you holiday, these photographed in the vacation home of Mr. and Mrs. James Boone in Tuscaloosa, Ala., a restored log dog-trot farmhouse c. 1830, itself a heritage of Southern craftsmanship.



FELICIANO; FOR SOURCES, SEE PRODUCT INFORMATION

A traditional Southern dog-trot, increasingly hard to come by, is a two-building farmhouse connected by a covered breezeway or dog-trot. The Boones found their 150-year-old hand-built treasure in rural Alabama, had it dismantled, the pieces numbered and reassembled on a wooded, lakeside site. The breezeway was glassed in to make a dining hall. Mr. Boone is a newspaper publisher; Mrs. Boone is editor-publisher of *Antique Monthly* and a connoisseur-collector of old Southern country furniture and antique quilts, which she used almost exclusively in furnishing the old house.

















Previous page: *Corn shuck mop, Herman Dover, Arkansas; kitchen broom, Bill Ford, Arkansas; broomcorn broom, Kear Family, Tennessee; red clay jar, Vernon Owens, North Carolina. On floor: split white oak basket, Wayman Evans, Arkansas; old Alabama crockery milk container; contemporary covered stoneware urn, Clyde Gobble, North Carolina.* This page, left column, down: *Cornshuck dolls, Martha Garrott, Mississippi; churning Aunt Ginny and a-settin' Uncle Pink, Polly Page, Tennessee; applehead granny doll, Maisy Coburn, Arkansas. Woven wool throw, Churchill Weavers, Kentucky; North Carolina Cherokee Indian river cane baskets by Rowena Bradley and Emma Taylor; covered basket, Florence Mazyck, South Carolina. Rug, Hound Dog Hookers, Kentucky; wood birds, John Gidiere, Louisiana. A look-down on a raku jar, Ron Meyers, Georgia; pitcher, Bybee Pottery, Kentucky; brown plate, Charles Counts, Georgia; mugs, Nancy Sweezy, North Carolina; plate, Dale Baucum, Tennessee; wool rug, Barbara Franklin, Kentucky.*

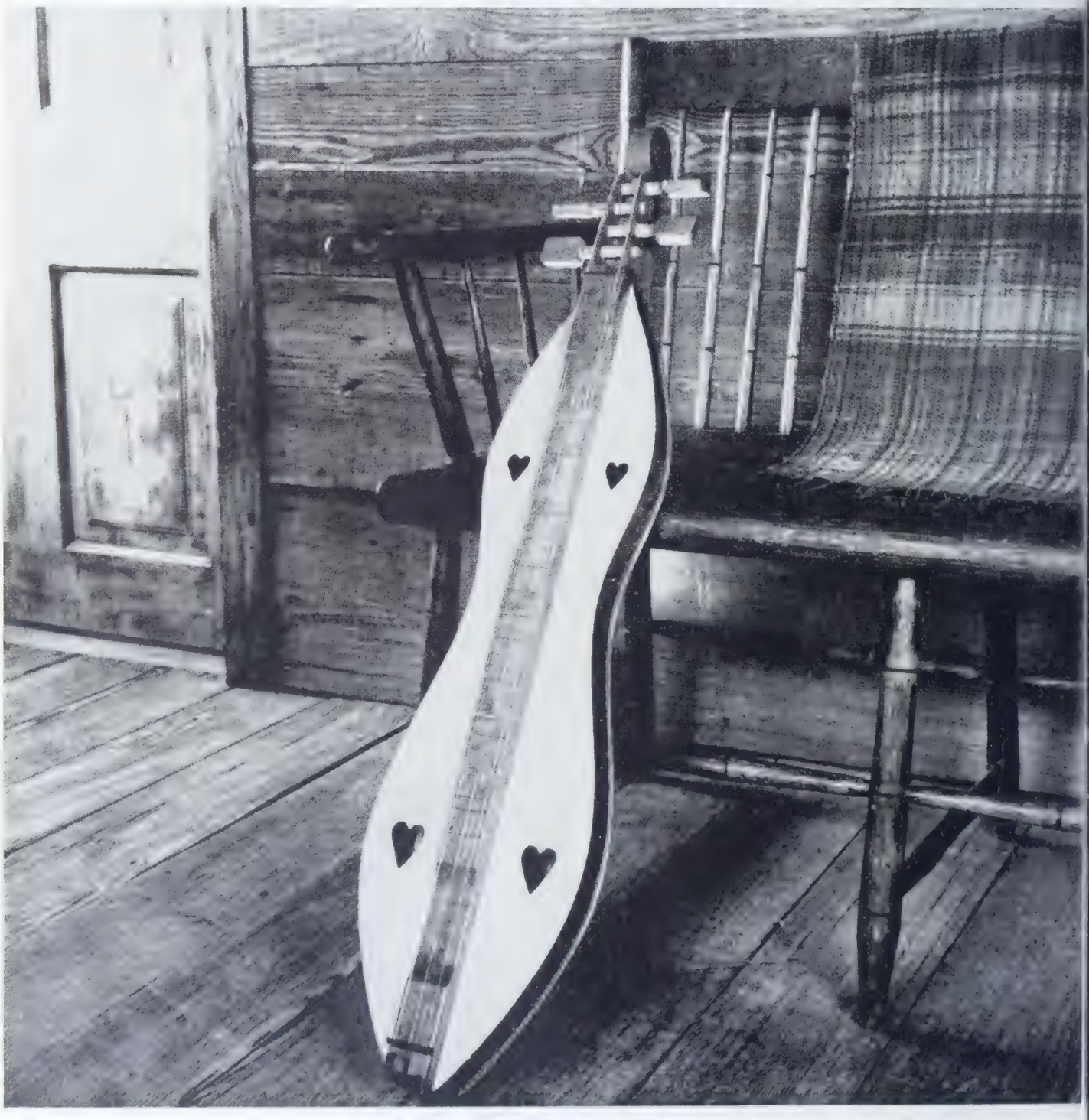


Left, down: *Dog-trot house; Koasati Indian pine needle basket, Lorena Langley, Louisiana; pierced ceramic lantern, Tim Weber, Alabama; handled sweet grass basket, Mary Jane Bennett, South Carolina. From Virginia, Phil Chapman's stoneware casserole, A. B. Roach's sawblade knife; from Kentucky, small bowl and sgraffito cookie jar by Vernon Owens, wood French tasting spoon by Kentucky Hills Industry, small lidded jar by Nancy Sweezy; egg basket, Mary Jane Bennett, South Carolina. Whimsical lady vase, Jane Peiser, North Carolina. Kentucky rag rug, Campus Crafts; hand-blown glass vase and bowl, Dale Brownscombe, North Carolina.* Right: *on a rag placemat by Gladys Clark, Louisiana, glass tumblers by E. Engelhardt Giberson, Virginia, and Chitimachi Indian baskets by Lydia Darden, Louisiana.* Below: *quilts, left to right, pieced flour sack by Oneta Huneycutt, Arkansas; "Double Wedding Ring," Bonnie Steelman, North Carolina; old Alabama; blue/white, Eula Roberts, Georgia; Alabama antique.*

Right: *wrought-iron weather vane by Robert Griffith, Alabama.* Far right: *at a dog-trot hearthside, hand-forged iron fire fork and poker, Ira DeKoven, South Carolina; Tennessee broom by Oman Kear; sculpturally carved wooden box, Bill Long, Florida.* Below: *Cherrywood and spruce dulcimer by Anthony Ritter, Tennessee; hand-woven wool afghan from Arrowmont College, Tennessee.*





















The diversity of the South's holiday offerings is an equal match for the diversity of its handcrafts. In recent explorations of craft country we've done such things as collect sand dollars on a sunny beach, joined in a late night Ozark "pickin" to the tunes of dulcimer, autoharp and country fiddle, met with Cherokees, Choctaws and Chitimachi, square-danced, watched Christmas parades and followed azalea trails, put up in resorty splendor and in just plain-folks motels, visited more grandiose ante-bellum (*Continued*)

Far left column, down: *pine wood cradle, made in Georgia by blind cabinetmakers; single-diamond woven net tester-bed canopy, by Goodwin Guild Weavers, North Carolina; cornshuck dolls, Linda Hubbell, Arkansas; Cherokee Indian doll, by Marie Roland, North Carolina; wool rag rug, by Barbara Franklin, Kentucky. Handblown "veiled" glass paperweight, Gil Johnson, North Carolina. Knotted cotton Pawley Island hammock, John's Island Quilt Cooperative, South Carolina. Old-timey cotton coverlets, Goodwin Weavers, North Carolina, in an antique country cupboard displaying Kentuckian Vernon Owens' salt-glaze stoneware.* Left column, down: *fiber wallhanging, Martha Nelson, Kentucky; broom, Bill Ford, Arkansas; wrought iron, Ira DeKoven, South Carolina. Weaving by Mrs. Guthrie Foster, Georgia; fiber wallhanging, Barbara Grennell, North Carolina. Vase, Springwood Pottery, Mississippi.*

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Travel South U.S.A.
Continued

mansions than we ever expected existed, picked camellias in December and saw gemstones sifted out of the earth. All this on crafts-minded excursions that took us, for the most part, to places that deserve to be better known. No set itineraries these, but vignettes of places we've savored and some suggestions of out of the ordinary pleasures in areas where craftmanship is alive and well. State by state, the story.

Alabama, a touristic suprise if ever there was one, can lift you off on a simulated trip to the moon at its Space and Rocket Center in Huntsville or, a short journey to the east, can plummet you into subterranean crystal caves at Sequoyah Caverns. Plan this for the first Monday of any month and stop off at Scottsboro's Courthouse Square where country folk come for a festive swapping of anything from quilts to andirons while fiddles squeal and banjos plunk. South of Sequoyah, there's Mentone, still wearing traces of its Victorian resort heyday. Here, on the brow of Lookout Mountain, potter/weaver Millie Moerlins has turned an old log cabin inn, called Windward, into a crafts center and offers summer daytime workshops in weaving, potting and batik. Nearby is De Soto State Park, one of Alabama's terrific network of state-run camping and recreational parks. Cloudmont Ski Resort, near Mentone, proffers all-year skiing, golf or loafing.

West from Huntsville is Decatur, where antique shops are thick as the magnolias and Tim Weber, an ace potter of stoneware, holds forth in his own shop. Here, too, is Point Mallard, where you can camp, swim in a make-believe ocean, ice skate, golf, play tennis or get close to nature in a wildlife preserve.

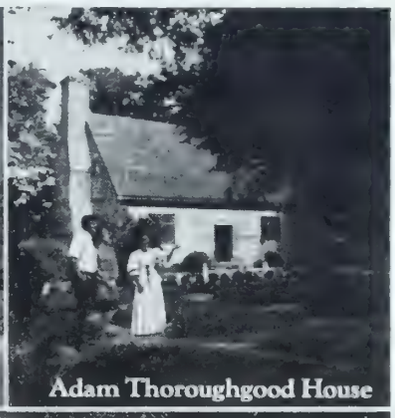
In steel-minded Birmingham, you can climb up into the head of a giant symbolic Vulcan if you can fit that in between the cultural events continually going on at the Civic Center, visit the zoo, the museum, and ante-bellum Arlington.

Speaking of steel, crafts and parks, all go together at Tannehill State Park near Bucksville, a recreational facility spread around the forges and furnaces of the old Tannehill Iron Works where the steel industry began. Every third weekend of the month, March to November, there's a crafts show here, local-area blacksmiths, woodworkers, caners, et al., at work.

Central Alabama is crossed by the Black Belt, a 30-mile-wide strip of rich, black soil that produced the once-great cotton crops and concurrent ante-bellum plantation houses, many open for public delectation and marvel at the grandiose old days. In Montgomery, the state capitol, the White House of the Confederacy is a beauty, worth a visit for its bed quilts alone, paragons of (*Continued on page 66*)

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You can visit the oldest brick house in English America, which Adam Thoroughgood built near Norfolk more than 350 years ago. Or you can travel north along the Potomac to Stratford Hall, home of the Lees, and on to George Mason's Gunston Hall. But wherever you go, from Patrick Henry's Red Hill to the Fredericksburg home of Washington's only sister, give yourself time.

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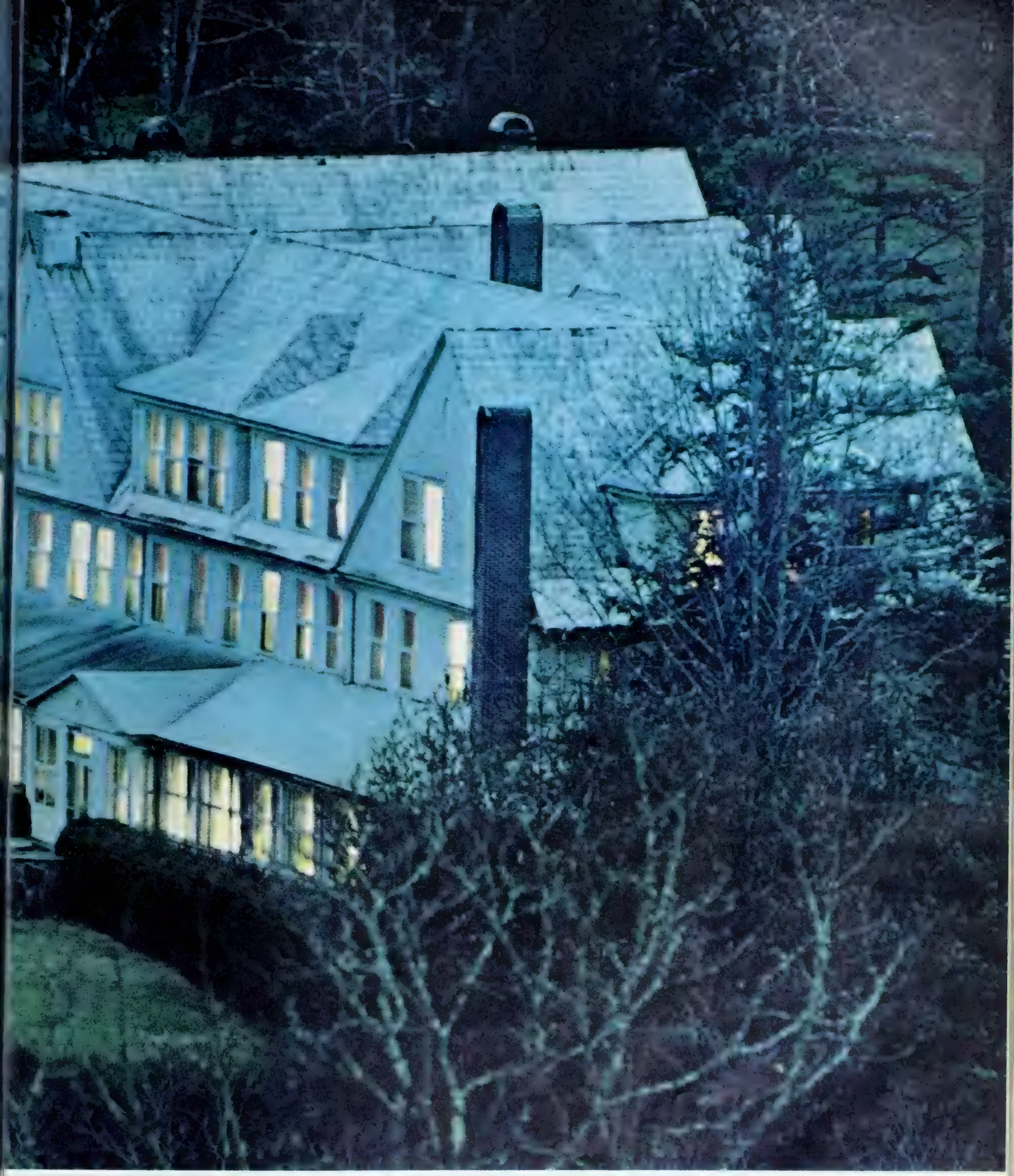
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Travel South U.S.A.

Continued from page 62

what fine quilting really is. See present-day quilts and other crafts at the Gingerbread House, run by a local crafts guild.

Tuscaloosa, the Druid City, thanks to its oak trees, boasts the University of Alabama campus and the handsome Gorgas House. A campus walking tour is recommended. Last November the Alabama Craftsman's Council's annual exhibit of contemporary crafts was here.

Black Belt towns, such as Greensboro, Gainesville, Marion, Livingston, Landsboro, Mooresville, Eutaw and Demopolis, are full of nostalgic architecture and follow the fine old Southern tradition of spring and/or fall house pilgrimages. Check their Chamber of Commerce for dates. We are chiefly acquainted with Demopolis, a town on the white bluffs of the Tombigbee River, distinguished for civic involvement and its "adaptive preservation" which puts its old buildings to present use. Wakefield, a splendid Greek Revival plantation house, and Bluff Hall, an 1832 town house, are visitable any time. It's particularly gala the first Saturday in December when everybody turns out for the children's parade, followed by a magical evening, Christmas on the River—a glistening parade of lighted boat-floats.

Bluff Hall has the Canebrake Corner, a charming little shop of local crafts, including the split oak basketry of 80-year-old Ben Jones and the imaginative story-telling dolls of Mary Self.

In the boondocks of Bullock County, near Union Springs, a group of older black women, called the Midway Club, meet in an old cabin to perpetuate the old crafts—quilting, weaving, dyeing with natural dyes, caning. To visit, call Mrs. Annie Mae Turner, 205-738-2357.

In Mobile, on Alabama's Gulf Coast, late February through March is Azalea Trail and House Tour time, in a flurry of flowers and fun events, and just before Lent the city stages a whoop-de-do 10-day Mardi Gras, the oldest in the country. But this fascinating, French-founded port city is a charmer any time, its cotton heyday grace persisting in the handsome houses on Tonti Square. Its history, under French, English and Spanish flags, is colorfully recounted in the re-constructed Fort Conde. Southwest on Mobile bay are beach resorts and the fabulous Bellingrath Gardens. Across the bay, for sun and sand holidays, are Gulf Shores and Gulf State Park.

For more: State of Alabama Bureau of Publicity and Information, Montgomery, Ala. 36130.

Arkansas travelers have the heady experience of driving along on the crest of a mountain, the world dropping off on both sides into what seems like seas of more mountains. This (*Continued*)

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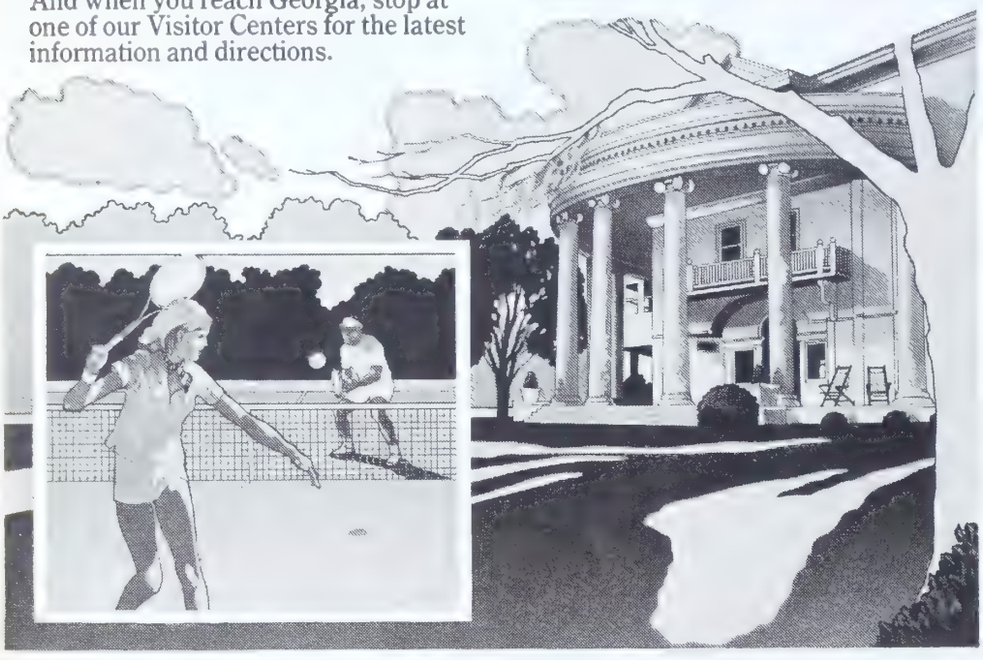
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Scenic, historic Lookout Mountain looms over the city of Chattanooga, Tennessee, often called "The Scenic Center of the South." With its wealth of natural beauty and fascinating points of interest from War Between the States days, the mountain attracts visitors the year around.
Two world-famous attractions — open every day of the year — draw additional travelers. Rock City, atop Lookout Mountain, offers panoramic vistas and natural spectacles with a view of seven states from lovers leap. Native flowers and shrubs complement the Swing-Along Bridge, Fairyland, Mother Goose Village and the Deer Park. Ruby Falls, inside Lookout Mountain Caverns, is an amazing geological discovery with a beauty all its own. Above its entrance building is the Lookout Mountain Tower which provides a view of Chattanooga and the Tennessee River.

OPEN ALL YEAR

Travel South U.S.A.

Continued

is Route 7, a road that takes you from Little Rock into marvelous clean-air vacation country—to Eureka Springs, for example, an exclusive resort in the gay '90s when the bon ton came to take the waters of its 63 medicinal springs. In this town, built on two mountains, 20 hills and 19 "hollers," one hotel has seven entrances, each on a different level, and to enter the Catholic church you go through the belfry. A major hilltop landmark is the Crescent Hotel, refurbished in its original Victorian style; broad verandas taking in a panorama of mountains, the "downtown" valley, and the tremendous Christ of the Ozarks statue that dominates the town and marks the amphitheater where a passion play is presented in summer. You could walk downtown Spring Street in five minutes, but you won't, because it's so invitingly paved with crafts shops, art galleries and boutiques that now occupy the old Victorian stores. Probably lured by the quiet quaintness of this area, a crafts community has grown up here, potters, jewelers, dyers, weavers, quilters, stained glass and leather workers represented.

In the woods at Blue Spring, there is indeed a blue and bottomless spring where you can picnic, feed trout and watch the deer in the wildlife preserve. The place is famous for its springtime redbud and dogwood, a remarkable flutter-up of butterflies in August. The Cherokees' "Trail of Tears" passed through here, but it was terrain to Woodland Indians in 8000 B.C. Near Blue Spring, at the White Oak Pottery, Ruth Ann and Lowell Baker make salt-glaze and wood-fired pottery.

No travelers, crafts-minded or not, should miss the Ozark Folk Center in a state park near Mountain View. Concentration here is on the culture of the neighboring mountain folk and it is by no means all Li'l Abner and Dogpatch. This resourceful society of proud people living in a magnificently beautiful but tough terrain may not be strong on book larnin' but it has a lot to teach the rest of us about survival. The Center exists to preserve the old word-of-mouth wisdom and perpetuate the old-time country skills. The beauty of the country crafts, primarily utilitarian, evolved unselfconsciously out of the need to make do with what was on hand. The old basic crafts are all demonstrated here —pottery, spinning, weaving, vegetable dyeing, quilting, corn shuckery (dolls, mops, brooms) woodworking, blacksmithing, shingle-reeving, the making of lye soap, apple-head dolls, herbal remedies and musical instruments.

Music-making is like breathing to the people in the Rackensack, as this area is called, and nightly hoedowns in the Center's theater give you a fine taste of it and the jig-dancin' that goes along with

it. If you're lucky, you might be invited to a private home for a late night-to-dawn "pickin"—a spontaneous jam session that can include dulcimer, autoharp, fiddle, drop-thumb banjo, guitar, pickin' bow, Jew's harp and a gamut of songs.

The center purveys excellent motel and restaurant accommodations, Memorial Day through October. There are special folk fairs in April and October. For recreation there's pool swimming and you're not far from boating and fishing on Beaver Lake and the underground wonders of Blanchard Caverns. While you're hereabouts, visit the Spaddens' Dulcimer Shoppe where they make that characteristic mountain instrument. If country music-specialist Jean Simmons is there, she'll show you how to pluck it. Don't miss the shop of the Ozark Foothills Handicraft Guild for a broad crafts selection.

Back in Little Rock, one of the handsomest new additions to the capitol city is the Arkansas Art Center, its exhibitions and crafts classes enthusiastically supported. Two of its excellencies are its gift shop and restaurant. The Quapaw Quartet, oldest part of town, is being restored. An Arkansas dog-trot farmhouse has been imported to the scene, and you couldn't ask for a more pleasant breather than an afternoon among magnolias and mocking birds in the garden of the revived Handerliter House. There's a small, but good crafts shop in the Headquarters of the Arkansas Territorial Restoration. For an interesting dinner in an old-time dining car, try the Train Inn, a railroad train turned restaurant. For more: Arkansas Department of Parks and Tourism, State Capitol, Little Rock, Ark. 72201

Florida, the Northerner's synonym for suntan and escape from wintry cold, is identified with the luxurious resorts and leisure condominium life in places like Miami Beach, Fort Lauderdale and Palm Beach. No one quarrels with that, but we have lately found that Pensacola has something like 100 miles of Gulf Coast beaches of its own and enough watery inlets to fulfill anybody's aquatic yens. We put up grandly at the Casino on the Beach, out of town on Santa Rosa Island, one tip of which is a national seashore. Historic sightseeing is part of Pensacola's come-on. The Spaniards were here before they settled in St. Augustine, and their imprint lingers. The old quarter is gradually being restored.

An old jail has turned into the Pensacola Art Center, a one-time firehouse is a museum of old carriages and early cars. We went to the Museum of History to see Hispanic artifacts, but there discovered tapestry weaver Imogene White demonstrating an old loom and discoursing on natural fibers, vegetable dyes and spinning. She's one of Florida's growing coterie of contemporary craftsmen, chiefly products of college training, who interpret their new ideas with old (*Continued*)



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Travel South U.S.A.

Continued

methods. In a former warehouse, the work of local artists and craftsmen is shown and sold in the Quayside Galleries, where vacationers can attend crafts workshops.

Other Pensacola diversions: a tour of the U.S. Naval Air Station; Bayview amusement park; the Wentworth Museum. We suppose everyone should see Trader Jon's bar and striptease joint, jammed with the owner's eccentric collection of junk from old sewing machines to skeletons. The show is pure cornball. The Driftwood is a good restaurant that glitters most of the year with Christmas decorations. Seafood hereabouts is dreamy.

Orlando, in central Florida, is next door to the most popular tourist attraction on earth—what else but Walt Disney World? Quite apart from the rides and shows of the Magic Kingdom, where youngsters go gaga with delight, it's a mind-boggling, multi-mile resort of three golf courses, tennis courts, riding trails, swimming pools, diversions ad-infinitum. You can choose from three hotels, vacation villas, tree houses or campgrounds, and more places to eat and drink than we can count. The 29 shops of the shopping center at Lake Buena Vista carry the whole world's goods, from Scottish smoked salmon to Indian silks. The success of this tourist mecca has brushed off on Orlando. It teems with visitors who discover with pleasure that the Florida symphony plays here, that the Sea World of Florida and its enchanting seals and dolphins are not far off, and that this area is home to some excellent craftsmen. Every month the Council of Arts and Sciences for Central Florida has exhibitions in its refurbished railroad station headquarters. Handily across the street you might dine at Lili Marlene's or join the beer drinking, singing group at Rosie O'Grady's.

Every March contiguous Winter Park puts on the Sidewalk Art Festival, the state's largest art and crafts showing, and there are always galleries to visit along its placid, palm-shaded Park Avenue. Through a garden in a little brown house the Creative Art Gallery shows excellent quality contemporary crafts, weaving and batik notable. Glassworks has some innovative stained glass.

On the balmy southwest Gulf Coast, you'll find Bradenton, Sarasota, Boca Grande, Fort Myers, Naples and some of the country's loveliest talcum-powder beaches. From Fort Meyer you can cruise into a jungle of alligators. Or, in the other direction, drive to the shell islands of Sanibel and Captiva, make a shell collection of your own and try your hand at the craft of shellwork. Sarasota has the truly splendid Ringling Museum of Art—a collection of old masters in a Venetian palace. Late acquisitions are the works of Florida



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craftsmen, winners in the crafts fair sponsored by the museum.

Way, way back Jacksonville became Florida's first resort, its shining beguilement miles and miles of broad Atlantic beach. Today this surfside is lined with hotels devoted to the good, lazy, sun and sand resort life. Taxidermists abound, in case you catch a blue marlin. Nightlife is sophisticated: try 12 North. We stayed at the Sheraton Jacksonville Beach and didn't have to go far to find Florida crafts represented. The Potter's Rib, 924 N. Third St., not only purveys contemporary ceramics, but you can also look in at its potter-owners as they work. In Jacksonville proper, on the second floor of the handsome Independent Life building, you'll find the Gallery Contemporanea which exhibits the works of some of Florida's most imaginative craftsmen. A more intimate and broader range of work is shown at the Craftsmen Gallery, 2736 University Blvd. West, the woodwork of prize-winner Bill Long included. The Florida Craftsmen's Council's annual juried show will be at Jacksonville's Cummer Gallery in October. Simultaneously, a show of Crown Craftsmen's work will be at Jacksonville University.

A scenic ocean drive through sawgrass country takes you to St. Augustine, oldest city in the country, still with the little Spanish town flavor its 16th-century Minorcan settlers gave it. Now, its quaint streets are lined with crafts shops and its typical central plaza celebrates every Palm Sunday with an arts and crafts fair.

At White Springs, where the Indians used to repair to healing waters after battle, there's the Stephen Foster Memorial Park and museum, appropriately placed for the town is indeed on the banks of the Swanee. This is the site of a fiddler's and crafts fair in early December, a folksy fun festival under the live oaks. Florida craftsmen demonstrate their skills, fiddles play, there's square dancing under a tent and a mule-driven press grinds out cane juice for refreshment. For more: Florida Division of Tourism, Collins Bldg., Tallahassee, Fla. 32304.

Georgia on your mind? First thought is probably Atlanta, a city whose phenomenal growth has made it one of the most vibrantly exciting places in America. Where else would people journey just to see the inventive architecture —Peachtree Plaza, the Omni Center and the Omni International Hotel, virtually a city in itself with so many stylish shops, restaurants, theaters plus an ice rink, that you feel you could spend the rest of your days here without having to leave the place. Enticements to leave would be a weekend at Lake Lanier Resort, a visit to Stone Mountain and its reconstructed plantation, the Hite Museum and, for the crafts-minded, the Signature Shop to observe the state of contemporary crafts.

We stayed at the Century (*Continued*)

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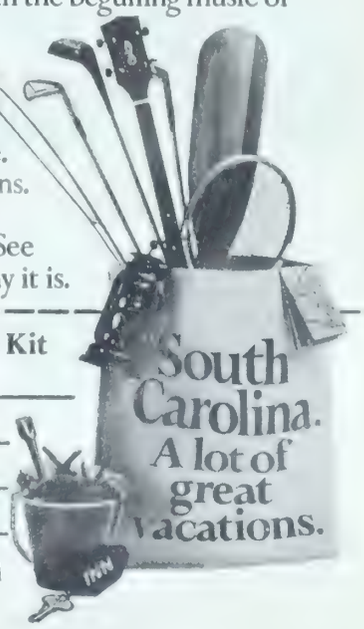
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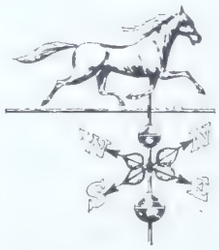
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Center Hotel an example of Atlanta's pace-setting hostelries, before going off to the northeast, an area of mountains and meadows too little known to travelers.

We went first to Helen, a gingerbread town on the Cattahoochee River full of holiday amusements. It's deliberately designed to look and act like a Bavarian village, all plaster and lath and gables, chockablock with quaintness and shops that sell everything from cuckoo clocks to bratwurst. Willie Bonka's Christmas Shop amused us mightily and we found good locally made crafts at the River Road Shoppe and Sky Lake Country Days. Hand-forged ironwork is one reason to go to Link Forge. Another is its restaurant and the home-cooked German meals of Mrs. Link and her mother.

At Unicoi Park, a sort of back-to-nature retreat where you park the car and forget it and there's no radio or TV to shatter the peace, the Conference Center has a fine crafts shop, a mix of the new and old-timey, all pretty stylish. Quilts are exceptional. There's jughead green-and-brown-glaze pottery by Lanier Meadows, and some beguiling contemporary stuffed doll babies by Xavier Roberts, the shop manager, and Debbie Moorehead. The Center has a crafts show in Mid-February.

Mark of the Potter, in a converted grist mill near Clarkesville, deserves a look-in at its contemporary crafts collection. The LaRowes, the owners, are potters.

Then to Dillard and a look at Sky Valley, a chalet and condominium resort where there is skiing in winter on the mountains the Cherokees used to roam. In the farmers' market at Dillard, Crafts by Chance has a vast offering of local country-crafted things from gee-haw-whimmy-diddles to furniture. And if cooking is a craft, the hefty country meals at the Dillard farms prove that the Dillards are masters. Note Andy's Trout Farms, not only because you can catch all the fish you want, but because it's part of the Square Dance Inn and Campground where aficionados can spend all-inclusive weekends or weeks doing nothing but square dance, eat and sleep, all under one roof. This is Rabun County, an alpine, mostly National Forest area so lovely that it is no wonder Georgia is becoming a movie-maker's mecca (*Deliverance* and *The Great Locomotive Chase* were filmed here). A peaceful valley in Rabun Gap is setting for the Hambidge Center for Creative Arts and Sciences, founded by the late Mary Crovatt Hambidge who believed in 1934 that the world was entering an age of creativity and that a renewal of handcraftsmanship was part of it. The non-profit Center offers courses in weaving, pottery and art in simple, serene surroundings and nothing (*Continued*)

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could be more soul-refreshing than to spend a week or two learning or re-learning in these surroundings. The crafts shop is open Thursday through Saturday.

Foxfire, deep in the woods near Rabun Gap, is Eliot Wigginton's remarkable venture in encouraging young mountain people to take pride in their traditions. Rather than a school, it's a learning experience. Youngsters may put their hands to old survival skills, like shingle reeving, but they may also be learning the ways of electronics. They themselves are recording the word-of-mouth wisdom of their elders. This is published in the Foxfire Books.

Down Barker's Creek Road, you'll find Barker's Creek Crafts, chiefly of the hand-sewn, hand-knitted variety. Among other things, Rabun's Gap Crafts, run by Nacoochee School, has fine, hand-loomed table linens which you can watch being woven. At Tallulah Falls the Co-op Craft Shop represents 125 country craftsmen. For more: Tourist Communications Division, Georgia Department of Industry and Trade, Box 1776, Atlanta 30301.

Kentucky starts with Louisville in our book, particularly with the 184th running of the Derby coming up on May 6 and a 10-day Derby Festival preceding it—all that mint julep, Derby pie, balls, balloon races and the traditional Ohio River race between the Belle of Louisville sternwheeler and the Delta Queen. This takes you down to the handsomely reclaimed waterfront Belvedere and Riverfront Plaza, to the Victorian gaudiness of the Galt House, to the Actors Theater in an old bank, where you can see a show while eating lunch. Coffeetrees crafts gallery is near on West Walnut for a look in on contemporary Kentucky work. And don't miss seeing Butchertown, its "shotgun" houses reclaimed now along with an old bakery that has become a center of artful shops and restaurants, and Allen's fine furnishings and gourmet shop in a firehouse. The Hadley Pottery and the Art Center Gallery are on Story Street.

To the south, Elizabethtown is a convenient jumping-off place for one-day trips. Abraham Lincoln's birthplace log cabin is near. Travel southwest and you reach the underground wonders of Mammoth Caves and the national park. Nearby is Wondering Woods where there are demonstrations of blacksmithing, pottery and furniture making. Near Cave City, next to a wax museum, is the Huckleberry Hill, a shop of Appalachian crafts.

In Bardstown you can visit the plantation house where "My Old Kentucky Home" was written and in summer see the outdoor drama, *The Stephen Foster Story.*

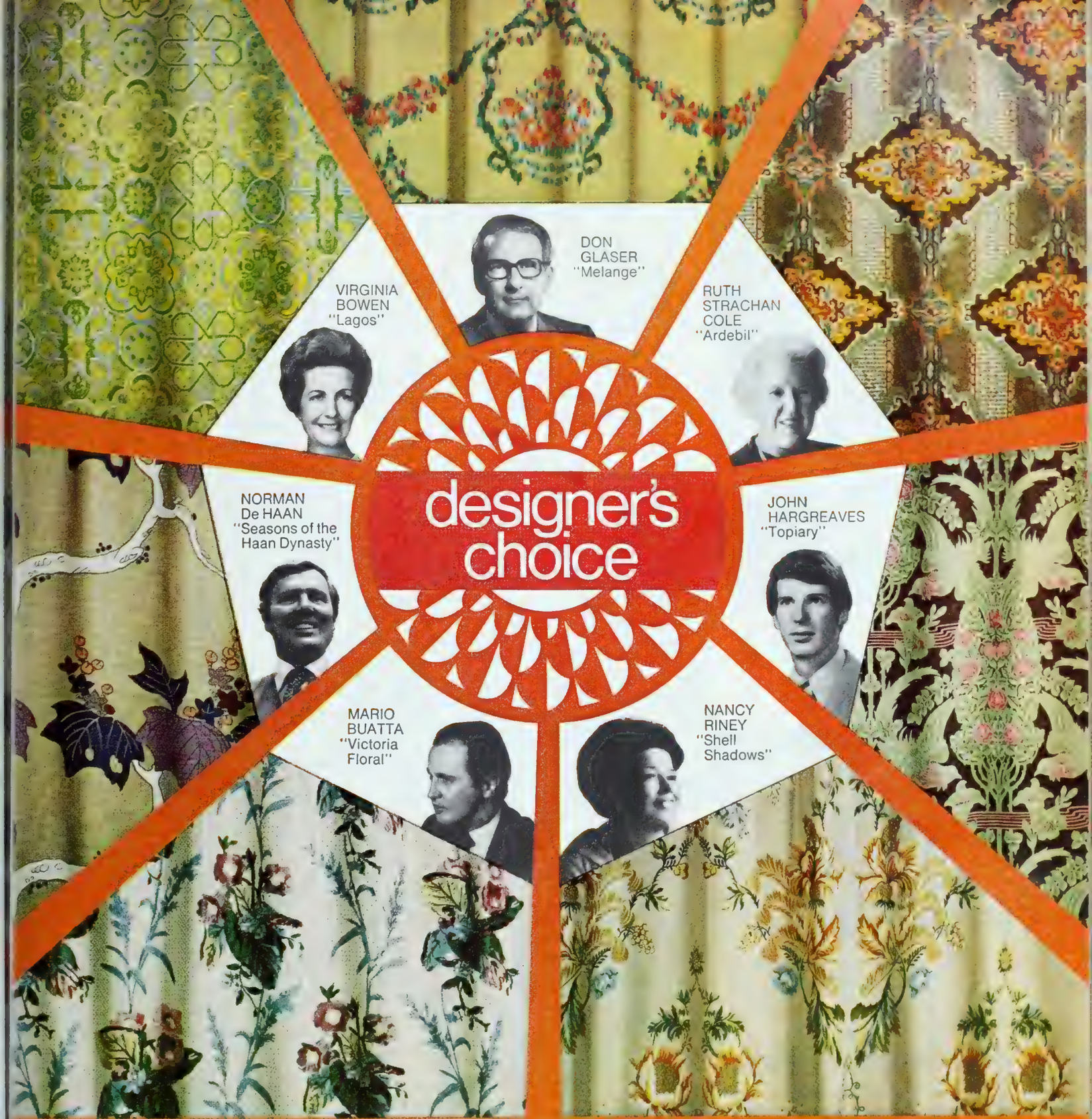
In the Blue Grass area, the restored 19th-century Shakertown at Pleasant Hill is a reminder everywhere you look of the simple, graceful craftsmanship of the self-sufficient Shakers. There's a festival here in September, old crafts demonstrated. In Lexington, The Guild Gallery at 811 Euclid Ave., offers a splendid selection of Kentucky-made crafts, the work of members of the Kentucky Guild of Artists and Craftsmen. Kentucky has a strong crafts tradition, particularly in the country survival skills of weaving, woodworking, quilting. The Guild, which keeps its standards high, was founded to perpetuate this. It headquarters in Berea, where Berea College was founded for the same purpose. The Guild's annual spring fair will be held here May 18 to 21, with another fair in October, both major events. Meantime, there's a steady exhibition in the town shops: Appalachian Arts and Crafts Shop; The Benchmark Gallery; Churchill Weavers. The Boone Tavern Gift Shop and Log House Sales Room, both at Berea College, have students' work as well as regional crafts.

Kentucky's latest restoration is Fort Boonesborough where the first settlers 200 years ago made do in the wilderness with what they had. The old workaday life is recreated, with demonstrations of weaving, natural dyeing and quilting. For more: Kentucky Department of Public Information, Capitol Annex, Frankfort, Ky. 20601.

Louisiana takes some traversing—its personable pockets of culture are so intriguingly varied. Our last trip began in New Orleans—not for all that jazz, although we did nip into Preservation Hall and had a jazzy evening at Duke's at the Monteleone Hotel. But, mixing holiday with crafts hunt, we headed for the Louisiana Crafts Council, 139 Broadway. Here they give contemporary crafts exhibitions and courses, plus good advice on crafts of all genres. Their advice sent us to 716 Dublin St., the Weavers Workshop, a small house paneled in planks from old river barges and full of the works of its four weaver owners—soft sculpture, wall hangings, cushions, shawls. They give weaving courses, too. Near by is the River Bend restaurant, its decoration virtually a showcase for contemporary crafts. Alternatives, at 714 Dublin, has ceramics, wood and jewelry as well as fiber work and offers courses. In the Rosseter's studio on Laurel Street, Tabitha spins and Paul weaves tartans and cloth of Louisiana's indigenous, now rare, brown cotton which they grow themselves. In the French Quarter, the Loom Room has all sorts of weaves, tapestries and baskets, and the Persian Boy offers macramé.

It's always worth a stop-in at the Contemporary Arts Center 900 Camp. In this lofty old factory, if they're not putting on a crafts show, it's art, dance or poetry.

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surround of shops, outdoor artists. Facing it, next to St. Louis Cathedral, is the Presbytère which houses the Louisiana State Museum. Here is a cache of typical old crafts—Cajun brown-cotton blankets, double-woven cane baskets of the Chitimacha Indians, pine needle basketry of the Coushatta and the turn-of-the-century ceramics made at Newcombe College which have become collector's items.

We stayed at the Royal Orleans and ate variously as you're supposed to in this gastronomic town—beignets and diabolic black coffee at the French Market, turtle soup and crab at the Andrew Jackson, soul food at Chez Helene on North Robinson. For a breather, give an afternoon to the lovely Longue Vue Gardens. Go out for lunch to Tschoupitoulas Plantation.

To camellia blooming Lafayette and Cajun country—and if it is the first weekend in May, stop at Beauxbridge for the crawfish festival when the streets turn into one long supper table of this succulent little creature. Cajuns, the French emigrés from Canada, brought their skills in tapestry and linen weaving which they applied to cotton and they borrowed the Indians' basketry technique, applying it to palmetto with Gallic finesse. The little shop in the Lafayette Museum of Natural History—a place you should visit, crafts or no—has choice examples of the local work in table linens, palmetto baskets and hats and the basketry of the modern Chittimacha and Coushatta. They dye their cane and grasses with bloodroot and black walnut, make dolls of Spanish moss and have an ingenious way of weaving the petals of pine cones into sweet grass baskets in animal shapes. An annual Louisiana Native Crafts Festival is held here the second weekend in September.

Beverly Latimer, the knowledgeable museum director, put us on to the split white oak baskets of Thomas Robertson, the fine palmetto weaving of Elvina Kidder and the exquisite shore bird carvings of John Gidiere, and artist Elemore Morgan brought us to the home and workshop of violin maker Lionel Leleux.

When you go up to Evangeline State Park to the Cajun farmhouse museum, you'll see more of these typical crafts, and silly old grandmas make a bee-line for Abbeville, where a lady called Aunt Flo makes exquisite, fairy-tale dresses for little girls. In Baton Rouge, the Katydid Shop specializes in Louisiana crafts.

When the country had 18 millionaires, 10 of them lived in Feliciana Parish near St. Francisville and several of their ante-bellum mansions survive, examples of the fine woodworking craftsmanship of the black slaves who built them. Rosedown is superb and open all year. Latest to be open and splendidly furnished is The Myrtles. In flowering April at pilgrimage time, many more houses can be visited. But at any time stop at The Shade Tree in St. Francisville—an utter delight of a crafts shop.

On the Cane River near Natchitoches, there's Melrose Plantation, where Robert Scott, a self-taught young weaver, has restored the old looms and is weaving old-time fringed cotton coverlets from yarns he has colored with natural dyes.

North to Shreveport, that river port that has completely turned its dingy waterfront around into flowering malls. For this alone it would be worth a visit, even if it didn't have such treasures as the Norton Museum's Russells and Remingtons, museum houses and outlying gardens, its own symphony and a civic-minded citizenry. Last year it did what so many Bicentennial celebrants have been doing—made its bang-up Bicentennial Red River Revels an annual event. It's a celebration of the arts —music, opera, dance, film, drama and a continuing exhibition of art and handcrafts. This year, the Revels go on again—Sept. 23 to 30. For more: Louisiana Tourist Commission, Box 44291, Baton Rouge, La. 70804.

Mississippi mud means ceramics these days and the cotton that turns the fields white every August is going into soft sculpture and quilts. In Jackson, Andy Young is making stained glass windows, Marion and Chuck Cuendet are doing uncommonly fine leatherwork, Martha Garrott makes old-style cornshuck dolls, Dennis Krueger and Skip Allen are into stoneware and new surface decorations; Helen Bryant is spinning, dyeing yarns with onion skins, weaving; and George Berry of Piney Woods has his folk wood carvings in the Smithsonian. They are just a few of the craftsmen whose work you will see in the State Crafts Center on the Natchez Trace Parkway at Jackson. Here, Susan Ford may be blowing glass or Pat Henson demonstrating batik.

In Jackson, the Greek Revival mansion of the Governor is open to visitors. The old state capitol is an art showcase (esteemed citizen Eudora Welty's photography show was as sensitive as her writing.)

Side-trek northeast to Philadelphia and the Pearl River reservation of the Choctaw Indians to see how they're perpetuating their old crafts—beadwork, weaving, quilting. Second week of July they hold a fair with stickball games, dancing and crafts exhibits. In Philadelphia, experience a help-yourself, country meal at Peggy's.

In an old gymnasium at Thomastown, you can watch Sam Swearenger make cane-back oak plantation rockers, using no glue, only old-time wood wisdom.

Cottonlandia, near Greenwood, is a look at agricultural Mississippi from 10,000 B.C. to now, with special attention to the role of King Cotton. Like the fine cabinetry in ante-bellum mansions, the slave-made farm implements show (*Continued*)

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Travel South U.S.A.
Continued

expert black craftsmanship. Every month the art gallery spotlights present crafts.

Civil War buffs naturally head for Vicksburg, but the National Military Park there, its exhibits and the beautiful cemetery should be seen by everyone.

Nowhere is the Old South's grandeur more magnificently recalled than in the profusion of ante-bellum mansions around Natchez. The now famous springtime pilgrimage (March 4 to April 2) opens most of them to the public, with nostalgic pageantry, but 15 are open all year. So is Stanton Hall, pilgrimage headquarters. A little shop is stocked with local crafts.

One gifted local craftsman, David Pruett, keeps his house on Pruett Lane open to visitors. It appears to be completely furnished in antique 18th-century mahogany and walnut, but it isn't. Every piece is a Pruett-made reproduction.

Following the custom of those old planters, who took their holidays in the sunny coolth of Gulf Shore breezes, head for a relaxing resort fling anywhere along the sandy coast. It's now larded with motels, hotels and restaurants, like Mary Maloney's Old French House, a 1737 beauty in Biloxi. They bless the shrimp fleet, first weekend in June. Nearby, for visiting, is Jefferson Davis's old home, Beauvoir. For more: Mississippi Agricultural and Industrial Board, Box 849, Jackson, Miss. 39205.

North Carolina abounds in mountains, seashore, scenery, history and craftsmen. Begin a crafts-minded tour at Winston-Salem in the foothills of the Blue Ridge Mountains, because the Moravians who settled here in 1766 were probably the most thorough craftsmen the country ever had. Old Salem, planned community of these pious folk, is a paragon of landmark restoration. Here you can visit the 1769 Single Brothers House where boys went to learn such crafts as shoemaking, gunsmithing, tinwork and carpentry, all demonstrated.

On major church festivals there are love feasts, religious services punctuated with song, buns and coffee. The most moving event is the Easter Sunrise service. Crowds gather at 2 a.m. on the Square, brass bands play antiphonally until sunrise.

Not to be missed here is the Museum of Early Southern Decorative Arts—Southern-made furnishings from 1590 to 1820.

Fittingly close by, contemporary crafts of the South are shown and sold at the shop of Piedmont Craftsmen which stages a prestigious November crafts fair.

Southeastern Center for Contemporary Crafts, handsomely housed in the James G. Hanes mansion. Reynolda, former home of the Reynolds tobacco clan, has a splendid collection of fine art. Another W-S eye-opener—the Hyatt House, with glass elevators, swimming pool and ice rink.

Few scenic drives can match the glorious, top-of-the mountain Blue Ridge Parkway. Stop off at Boone (named for Dan'l), put up at Hound Ears, take in the outdoor drama, *Horn in the West*, which is played during the summer.

On 321, en route to Blowing Rock, the House of Creative Crafts deserves a stopover before you push on to experience the spectacular mountain view from the phenomenal Rock itself.

On the Parkway, the former Moses Cone mansion is showcase for the Parkway Craft Center, operated by the Southern Highland Handicraft Guild. Every imaginable craft is represented, carefully screened for excellence. Most is the work of Appalachian mountain people, since the Guild was formed in 1930 to perpetuate their crafts and provide a market for them. In Asheville, the Guild runs the Allenstand Craft Shop and the Guild Crafts Shop.

Penland School of Crafts, which has turned out some of the most eminent craftsmen in the country, has an exhibition center. It is in the Black Mountains near Spruce Pine—made-to-order vacation country. To the seriously crafts-conscious, we suggest applying at once for one of their two-or-three week summer courses.

In Asheville, big attractions are Biltmore, a Vanderbilt summer palace, and Dixieland, Thomas Wolfe's humble home. The Inn on the Plaza overlooks a plaza named for him. Southern Highland Handicraft Guild has a week-long crafts fair at the Civic Center in July. Meantime, Biltmore Homespun Shops are weaving and dyeing next to the cobblestone Grove Park Hotel, jewelers are at work in the Stuart Nye Silver Shop on Tunnel Road, next to the Guild Crafts Shop, and you can go out on 25S to the Biltmore Country Market to see the nut-pod-and-pine cone work.

The spectacular Great Smokies are not far off, nor the Cherokees whose reservation skirts the mountains. Stop first at the new museum in Cherokee for some insight into these people, who still carry on their age-old crafts of basketry, pottery and wood and stone carving. The handsome Qualla Arts and Crafts Mutual here has examples of it. In Oconaluftee Village, they demonstrate their old ways of life. From late June to September, the outdoor drama, *Unto These Hills*, recounts their tragic history. On the happier side, there's a crafts, games and dance festival the last week in October. For more: North Carolina Travel Development Section, Box 27687, Raleigh, N.C. 27611.

South Carolina has the second largest state arts commission in the country, a fabulous 50-mile Grand Strand of Atlantic beach, and Highway 17 that parallels it. And all along the way, arts, crafts, beach and highway seem to meet. Eden for sun-and-sand (*Continued*)



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Continued

lovers, Myrtle Beach has hotels, every type of restaurant (try Sea and Sirloin), and a community of family vacation homes. At Murrell's Inlet, you can camp in a state park, across from the sheer delight of Brookgreen Gardens, a vast boxwood and ivy setting for 325 American sculptures collected by Anna Hyatt Huntington. This seashore is "the salt" where the old rice planters used to summer. Some of their cypress-built houses still stand on Pawley Island, which gives its name to the hand-knotted hammocks made here.

Near Charleston, around Mount Pleasant, highway stands display the state's very own craft—Low Country coiled basketry, weaving of sweet grass, pine hay and palmetto bindings, made by descendants of the Gullah Negroes who came from Angola in the 17th century. This African craft furnished the work baskets of indigo and rice plantations, and has been family taught over the generations. Stop to shop, and you'll hear the soft Gullah vernacular, larded with African.

Sweet grasses used are gathered on breeze-swept Seabrook Island, a quiet barrier-island residential resort on a three-mile beach strewn with sand dollars. There's golf, tennis, and a myriad of outdoor diversions and good restaurant, and condominiums are rentable. One island north is Kiawah, a resort similarly geared to golf and beachcombing. Nearby on St. John's Island a group of local women meet twice a week in the Rural Mission Headquarters to stitch Sea Island quilts.

A 40-minute drive and you're in Charleston, that graceful mix of history, camellia gardens and handsome houses. Historic Charleston Foundation's Festival of Houses opens 80 beauties this year, with attendant festivities, March 16 to April 10. Take a carriage ride to Slave Mart Museum and Gallery, devoted to Negro crafts. Visit the Public Market, in a revived part of town that's become an area of boutiques and restaurants (she-crab soup and oysters); the Thomas Elfe Workshop where the master of 18th-century cabinetry turned out the pieces you'll see in old houses; Charles Towne Landing, where crafts are demonstrated. Historic Charleston Reproductions purveys facsimiles of early furnishings. For the contemporary work of South Carolina craftsmen: Charleston Pottery, Chris Crafts, Exhibitors Gallery, Holy Cow Leathersmithes, The Turtle, The Cargo Hold.

When you go out to Cypress Gardens and Magnolia Gardens, continue on to Middleton Place, a restored plantation to see demonstrations of farm crafts.

Between golf and tennis, up the coast at Hilton Head, you can take summer courses in crafts at Sea Pines Academy.

To the northwest, around Rock Hill, the Catawba Indians make pot-fired, coiled clay wedding jugs and effigy pitchers as their ancestors did. More: Division of Tourism, South Carolina Department of Parks and Recreation, 1205 Pendleton St., Columbia, S.C. 29201.

Tennessee, where the likes of Dan'l Boone and Davy Crockett broke the frontier, is proud of its pioneer heritage. Up near the Norris Dam there is the Museum of Appalachia, a village of 14 log cabins built and furnished by John Rice Irvin with his own loving collection of things the mountain people made and he felt needed saving.

For the same reason Arrowmont School of Arts and Crafts, in Gatlinburg, in the forested lower hills of the Great Smokies, was started way back in 1912. The Arrowcraft shop at the school features particularly good work. Gatlinburg, resorty, loaded with shops and good restaurants, has skiing, bobsledding and skating summer and winter. The ambiance suggests itself as a great place for a potential craftsman to take one of the school's summertime 10-week crafts courses.

In the Coke's Creek area of Cherokee National Park, Maggie Murphy, an Arrowmont alumna, weaves old-timey coverlets and the Daltons, who teach basketry, make baskets of white oak splints. Lee Schilling of Cosby makes dulcimers. At the Upper Cumberland Craft Center in Cookesville, a group of woodworkers make dulcimers and a variety of wood pieces.

Knoxville, home of the University of Tennessee and a jungle of springtime dogwood, has the major Craftsman's Fair of the Southern Highlands every October in the Civic Coliseum and a pre-Christmas East Tennessee Craft Council show.

Chattanooga indeed has a choo-choo that can take you as far as Huntsville, Ala., a ride called From Rails to Rockets. It has Lookout Mountain, a flowered theme park with waterfalls and a rock city and a view that commands the town. It also has the Plum Nelly Shop owned by Fannie Mennen (named for a place plum outa town and nelly outa the country).

Nashville, once famous for Beale Street and the Parthenon in Centennial Park, is now noted for Grand Old Opry. In the theme park, Opryland, U.S.A., from Aug. 26 to Sept. 4, they're staging a country music/country crafts show. The Tennessee Artist-Craftsmen's Association puts on an annual crafts show. At Linden, southwest, The Jolly Dozen meet every Monday for a quilting bee and a feast of home cooking.

Memphis, really large on urban renewal, has a block of seven redeemed Victorian mansions open for a look at life in the 1890s. For other nostalgic visits—Andrew Jackson's Hermitage, Belle-meade and Traveler's Rest. There are crafts, contemporary to old-timey, in the shop at the Hunter Museum of Art. For more: Tennessee Tourist Development, 505 Fesslers Lane, Nashville, Tenn. 37210.

Virginia's craft heritage has a 1607 dateline, harking back to the Jamestown settlers who blew their own glass. We thought of this at the Virginia Commonwealth University in Richmond as we watched students deftly handling pontils globbed with white-hot glass. Also at work were young weavers, potters, carvers, screen printers, metal workers—all learning to create with their hands.

This flowering city has many beguilements, like Agecroft Hall, the John Marshall House, the Poe House, St. John's "Give me liberty" Church, the Capitol building and Houdon's statue of Washington—but this time, we discovered the handsome Virginia Museum and its Council Shop which shows some of the best crafts in the state. Similarly, the Hand Work Shop on West Carey is a good overview of current output, and down on Shockoe Slip, where old warehouses are coming to life as shops and restaurants, there's a variety of excellence at The Slip.

Colonial Williamsburg is a piece of craftsmanship itself since in reconstructing the old buildings and faithfully recreating the life of the Colonial capitol, the hand-made is major, from the candles that light the Governor's Palace to the wheels that roll the carriages. Williamsburg teems with craftsmen who are not play-acting when they put on their fascinating demonstrations of 20 different crafts. Trained, as in old days they are masters, journeymen or apprentices learning skills. In summer, crafts programs for children are at the Powell-Waller House.

We put up this time in Brick House Tavern, an old house adjacent to the lovely Williamsburg Inn. (Investigate some of the not pricey two-day package plans.)

You're not far from the Old Country, that French-German-English park that offers a day of various entertainment. In Newport News they have a marvelously relaxed country crafts fair, last weekend in September. The Mariners Museum here features the incredible miniaturized facsimiles of old ships by August Crabtree. In Hampton, NASA's Langley Research Center lets you in on the new craft of getting to the moon. You can visit Hampton Institute, take in a show at the Coliseum. Stay at Strawberry Banks, for a view of the fascinating harbor.

Third weekend in July, Surry County puts on its annual Pork, Peanut and Pine Festival of crafts, fun and food. More: Virginia State Travel Service, 911 E. Broad St., Richmond, Va. 23219.

In all 11 states, state arts commissions and chambers of commerce can help you contact local crafts guilds and craftsmen. The American Crafts Council has compiled a country-wide listing of crafts organizations, sales galleries, courses and regular exhibitions, *Contemporary Crafts Market Place 1977-78*, $15.95 postpaid. Available through R.R. Bowker Co., order dept., Box 1807, Ann Arbor, Mich. 48106.

☐ *By* MARION GOUGH

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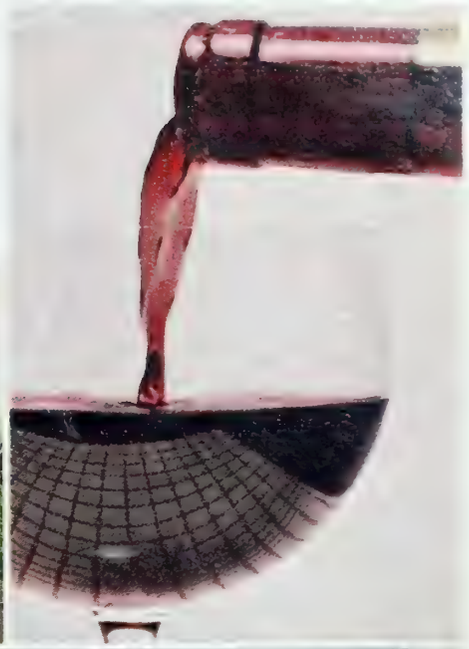


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LIVING CLOSE TO THE LAND

Many things of great charm, style and practicality have been discarded in the name of progress. This farm is a reaching back to discover simple values.



A house of detail. A farmhouse with simple outlines and a straightforward plan, it was built in 1810 by an early settler to the upper Catskills in New York state. Today, this farmstead is a return to the past for Evelyn Jablow, designer, who finds new inspiration in this gentle house and in the countryside in which it nestles. Being close to the land, raising Suffolk sheep, growing vegetables, has put the designer back into contact with the natural world. There was no intention on her part to create a perfect restoration. Rather, the farmhouse was stripped of layers of paper and paint to reveal its inherent integrity: the pine board floors, wainscoting, old beams and plaster lathe. "The strength of this small frame house demanded that its furnishings be kept in the same spirit," Ms. Jablow said. The kitchen expresses this spirit. Old Albany wood-burning stove, drop-leaf oak table, pine baker's table are good examples of mid-19th-century furniture that was made in central New York state.

HENRY WOLF



Above: the Hen House, an outbuilding on the original farmstead. Below: White frame farmhouse nestles in valley where Suffolk sheep graze. Right: The kitchen combines locally made kitchenware and modern appliances.







Right: the designer's study. Right below: a painted clock, tray and stoneware crock. Right bottom: books and diversions for long winters.

Moments here are short but full and strong—a refreshment for the eye as well as for the spirit. This farmstead is a creative wellspring for the designer.







Above: small parlor combines country, Federal, Victorian and Empire furnishings. Far right: stair from dining room provides passage upstairs.



Evolving over the generations, the farmhouse retained its basic silhouette of one and a half stories even though the original two-room-deep plan was altered. Downstairs, the small parlor still has its original chair rails, paneling, and moldings. Here, local furniture and artifacts evoke a mood of the past, rather than being strictly period pieces. "It was an attempt to convey the language, the essence, the heritage of rural America in all its shapes and forms to be lived with and enjoyed today," said the designer. "Many of these purely functional designs, then used in everyday life, have become an important part of American folk art." The red-and-black painted chest, now used as a table before the country sofa in the parlor, was originally a dowry chest. The caned sofa has a storage niche under the seats. Its pillows are made of old homespun fabrics and antique needlepoint. In the small study, a roll-top desk and painted pine day bed are surrounded by whimsical reminders of another era. In the dining room, an oak table expands to hold a multi-plattered, farm style meal.





Left: Ledge over the stairwell is lined with stoneware pottery. White stair rail sets off the brick red paint. Right: In this room, placing the bed under the sloped roof gives a space to hold the designer's desk.

Rather than reconstruct the house, there was a peeling away of layers of accumulations to get back to the original details and architecture. Today, the house stands much as it did in 1810.



Above: A small birdseye maple chest on casters provides bathroom storage. Note old mirrors, rag rug.

The narrow stairwell leads to what once had been a sleeping loft and is now three small bedrooms. The sloping roof lines, low ceilings, dormer windows contribute to the sense of shelter and calm of these tiny retreats. Old quilts, found at local auctions, cover the beds—a Jenny Lind and two spool-turned beds typical of the period. The primitive chairs were made locally. Old trunks provide storage. For the snug area tucked under the eaves, a touch of Japanese country living seemed right. Here, Evelyn Jablow designed *futons* (Japanese bedding) and pillows with tatami sleeping mats as a singular solution for the little space. Floors, throughout, were painted brick red; walls, ceilings and woodwork were painted white, except for the old pine walls, which were left natural. This quiet natural treatment of the backgrounds helped to visually enlarge the tiny spaces.







Above: Tatami mats can stack in a corner; futons *and pillows roll up for storage. Left: quilts and embroidered pillow shams add color here.*

HB CENTERFOLD:

BACK TO THE FARM

Country simplicity returns in furnishings of bygone eras, reproduced for today.



DAN WYNN

Fresh-smelling white sheets on a bed so high you had to climb into it; armoires large enough to hold all your secret treasures and enticing, goodie-filled crockery lining the kitchen shelves. These are our memories of Grandma's house and, as Americans seek to return to their roots, to recreate the nostalgic feeling of yesterday, these are the things they once more want for their homes. Today's farm-fresh linens are reminiscent of old-fashioned patterns and many have scalloped edges or ruffles added for a romantic touch. At left (*left to right*), "Ladyfair" multi-colored flowers on a grid background, by Martex; Cannon's Oscar de la Renta-designed "Petite Fleurette," and "Nostalgia," a pattern adapted by Gustav Zumsteg for Fieldcrest from a swatch of 19th-century French batiste. The sheets are draped on Thomasville's reproduction Schoolhouse chair (note the book racks on the back and under the seat). At right, a bed for a romantic to dream in: Pulaski's white wrought-iron Edwardian bedstead, dressed in "Petite Fleurette" comforter and sheets. Our "Grandmother's House" is a Victorian masterpiece, now owned by the Landmark Preservation Society of Hickory, N.C. Interior details (the staircase, for example) were done by hand by the original owner of the house.

Editors KATHLEEN MAHONEY *and* JASON KONTOS





Oversized beds and crisp linens recall cozy farmhouse nights.

For the elegant country home: Councill Craftsmen's four-poster bed and steps *(left)*, beruffled with Wamsutta's "Petticoat Lane" dust ruffle and comforter. Over all, a lacy canopy made by Goodwin Guild Weavers.



The rustic French canopy bed (*center, rear*) was originally designed as a warm and cozy retreat for cold farmhouse nights. This reproduction, and the matching bed steps, are from the Habersham Plantation Collection.

Thomasville's queen-sized "Wabash Cannonball" bed (*right*) is from the "Golden Era" collection of turn-of-the-century reproductions designed by Jim Peed Associates. Bed covers are Fieldcrest's "Nostalgia" pattern.

FOR DETAILS, SEE PRODUCT INFORMATION

THE EXTRA CLOSET

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Storing all your belongings out of sight but within reach is an old problem. Here, we offer an old-fashioned solution: armoires large enough to hide a multitude of things and adaptable to every room in the house. At left, we've outfitted Baker's armoire from the "17th Century" collection as a living room bar. The design was inspired by a Welsh cupboard of that era. Hibriten's 80-inch-high armoire (*center right*) does pantry duty, keeping food, linens and crockery ready for the table. American colonists first adapted this country French design (*top right*) in the 18th century. Now, it is reproduced by the Habersham Plantation Collection. The shelves are filled with Springs Mills' "Challis Rose" bed linens and towels by Fieldcrest. For the bedroom: a free-standing closet (*bottom right*) with room for clothes to hang. Thomasville's "Golden Era" wardrobe is a Victorian copy with etched mirror doors.







Reproductions of your ancestors' armoires can be used all over the house: as a bar (left), *pantry* (above), *linen closet* (above right), *or bedroom wardrobe* (right).
DAN WYNN; FOR DETAILS, SEE PRODUCT INFORMATION





A KITCHENFUL OF BASICS

Natural wood furniture and brightly colored cookware combine in today's country kitchen.

Nowhere is the natural mood more popular than in the kitchen. Pale wood furniture, earthenware containers and large glass jars for homemade specialties are in demand, as is an array of new kitchenware that combines basic shapes with today's bright colors. We've re-created the heart-warming feeling of the farmhouse kitchen with products available at Conran's, New York City. The furniture—free-standing pine units, pine table and trolley, a rush-seated chair—is simple and contemporary. The cookware is cheerful and stylish: colorful enamels, glazed earthenware and china, natural woods and terra cotta, sparkling glass that recalls Scandinavian simplicity.







Cookware with a farmhouse flavor (counterclockwise, from above)*: enameled tea and coffee pots; bright, white ceramics; glass in many shapes; terra cotta (including a tall parsley pot); wood accessories. "Coromandel Check" is the cheery background fabric.*

MICHAEL DUNNE



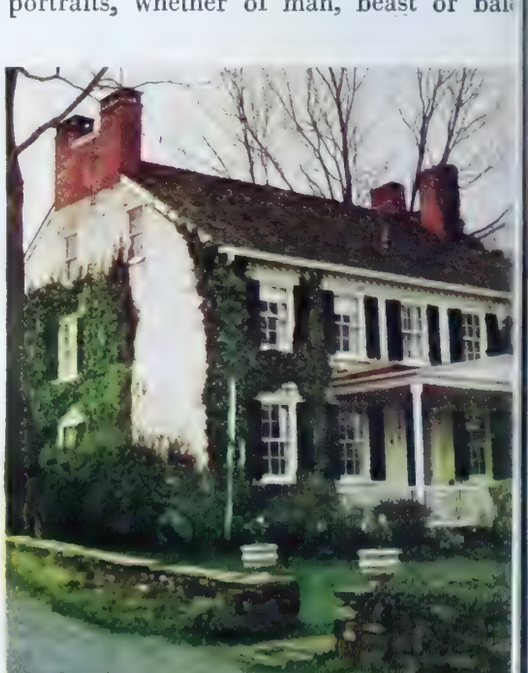




How artist Jamie Wyeth lives

A working farm in Pennsylvania provides home, studio and personal privacy for a third-generation painter whose portraits of man and beast are in the public eye.

By ANNE OGDEN □ Chadds Ford, Pa has been home for many Wyeths since N.C Wyeth first entered illustrator Howar Pyle's school in Wilmington, Del., after th turn of the century. The farmland an Brandywine River valley seem to be e especially compatible for a family that boas eight artists (including in-laws) of thre generations, many of whose works cha acteristically feature these surrounding James Browning Wyeth, born in 1946, so of Andrew, lives with his wife, Phylli on their farm in Chadd's Ford, sharing common heritage with the Wyeth famil but painting from his own uncommon poi of view. "Pig House," (1971), at right, a still life from life outside his house. "Bale (1972), on page 100, is centered on a ba of hay. "Angus," (1974), not shown, is head-on group portrait of a menacing bovin herd on his farm. All of Jamie's oils ar portraits, whether of man, beast or bal



The springhouse (above) with its pig weather vane is just outside the main house (below) of the Wyeth farm. "Pig House," (1971) by James Wyeth, also appears over the simple carved mantel in the dining room (right).

FELICIANO







A portrait of his father, Andrew Wyeth, 1969, 1970, (above top) *and "Pot," 1971 by James Wyeth,* (right) *are at home over the two fireplaces in the living room. "Bale" 1972* (above), *is part of a dining room vignette.*

The Wyeths' surroundings are personal, casual, very much in keeping with the country life they lead. The house, built in 1740 with an addition in 1810, though richly endowed inside with Jamie's paintings, is not a testimonial to his work. "I'd sell them all but Phyllis likes them around the house" he says. Collections of others include Thomas Eakins, Winslow Homer and his father, Andrew's, work. The objects and details, many of them Early American, make their own places alongside the paintings.

This comfortable house seems to suit a family that shies away from publicity and crowds. Jamie Wyeth needs and seeks the quiet he finds here. His studio on the farm is off-limits to visitors. Comments on work in progress "distort my view of it," he says. "I have to live with my subjects, get to know them. It's a slow process." One he prefers alone.

The Wyeths still get the personal attention they do not actively seek, a natural result of such popular exhibitions as the recent show at New York City's Coe Kerr Gallery, featuring portraits of President Jimmy Carter, Rudolf Nureyev and muscleman Arnold Schwarzenegger. Wyeth and his work are in the public eye not only because he paints Andy Warhol and John F. Kennedy, but because his work and style are engagingly direct, drawing the viewer into the subjects he himself has gotten to know intimately. Equally strong are the portraits of not-so-famous characters from his home turf—the pigs, Angus, Newfoundland dog, sheep. Wyeth, however, seems unaffected by the publicity and very much at home in a coverall apron on a farm.







PLEASURES OF THE PAST







Mention words like "potpourri" and "wicker" —you'll likely conjure visions of nostalgic Victoriana. The charming new crop of potpourris, sachets and wicker furniture shown here are meant to be enjoyed with the eye as well as the nose. Potpourris and sachets are turning up in stores like Ronaldo Maia and Cherchez in New York City. Sachets come as lacy pillows, ribbon pouches, old-fashioned seed packets. Potpourris can be neatly boxed (*top left*), bagged, basketed or Teddy beared (*bottom right*). All can be refreshed with any number of essential oils. There's even a disc that releases fragrance when set atop a light bulb (*top left*). See page 138 for a selection of potpourri recipes.
Editor ELVIN McDONALD

Complementing this turn-of-the-century romantic mood, Pulaski Furniture's "Sun Parlor" collection revives wicker with a distinctly Edwardian twist (*opposite*). The pieces incorporate superior workmanship with authentic details. The Lillian Russell "Bustle Bench" and "Chaise Lounge" provide seating 1900s style. To the right, a wicker "Perambulator" tea-cart, also in the "Sun Parlor" collection. is set for tea with "White Corail" Limoges porcelain. All the accessories are turn-of-the-century.
Editor KATHLEEN MAHONEY





DAN WYNN. FOR DETAILS, SEE PRODUCT INFORMATION



'I WILL BUILD MYSELF A FARM'

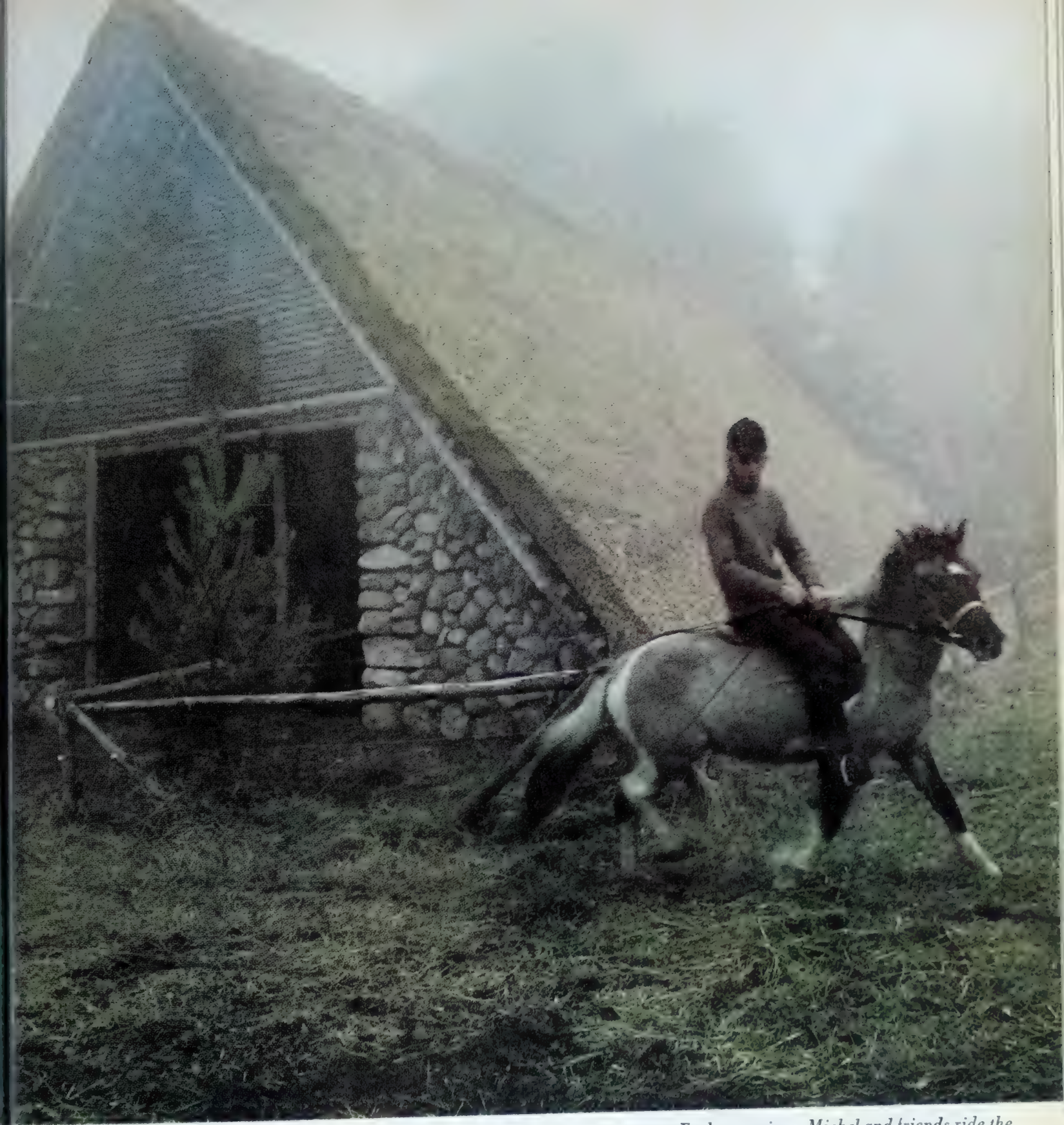
In Denmark, a city man's reconstruction of a 200-year-old farm—a seven-year labor of love built with his own hands and enduring heart.







An age-old Danish nursery rhyme is a little boy's dream of the farm he'll have one day, and the dream persists. Here is how a present-day Dane, Hungarian-born Imre Göyry, realized his longing for a typical Danish farmstead. Four chrome-ochre lath and plaster wings enclose a cobbled court and look today as they must have when they were built in the 17th century. But in 1969 when Göyry found the farm, it was in unliveable dilapidation. "I had never so much as held a trowel in my hand, but I knew that I was going to rebuild this place myself." It took seven years. Göyry's only helper was his son, Michel, now 14.



Early mornings, Michel and friends ride the Göyrys' Icelandic horses. Imre and Michel built the thatched open stable with boulders from the land, but these tough animals live chiefly out on the Jutland farm's 100 acres.

BENT REJ



Under the beams and gables of the old Danish farm, there is contemporary function and a free flow of space.







Göyry is an antique buff and a collector with a particular bent for African, Indian and Siamese art and Greek ikons. He does his own restoring in what was formerly the old farm's pig house.

Göyry, whose professional forte is advertising art, departed inventively from tradition in redesigning the old farmhouse interior. For the most part he did away with partitioning walls, separating living areas with brick dividers or counters that suggest partition but permit a free flow of space and light. In the kitchen (*top left*), he installed cooking surfaces in the brickwork casing of the stair that goes up to attic bedrooms. Brick piers support a long black laminate working counter, with open storage shelves below. By removing part of the kitchen ceiling, he flooded the room with dramatic light from the attic gable windows. Rafters and crossbeams, painted in black acrylic, contrast strikingly with natural wood and white walls. Most walls are coated in old-fashioned whitewash because the owners like its soft, textural, Mediterranean quality. Göyry invented a way to keep the whitewash from chalking off by mixing concrete binder into the flaked lime. The kitchen flows into the dining area (*center left*), which shares its fireplace boulders with the living room. Furniture here is old-country Danish, mixed with Göyry's own art, Oriental artifacts and house plants. Brick floors are underlaid with coil heating pipes. The interior is virtually a new house because new inner walls were built as

part of the monumental rebuilding job. The space between them and the old outer walls was filled with insulating material. There is relatively little freestanding furniture in the house. The built-in brickwork functions as table surfaces and is frequently compartmentalized to provide shelf space, as it is in the bathroom counter (*above left*). In the living room (*above*), a brick coffee table is niched for books and magazines. Göyry and his wife, Sigfried, occupy a gabled attic bedroom (*right*), which is sheathed in natural wood in typical Scandinavian style. The workmanship throughout the restoration would do credit to master craftsmen in all trades. Göyry, the amateur, sought perfection. He says, "I think if you want to have something badly enough, you can get it."

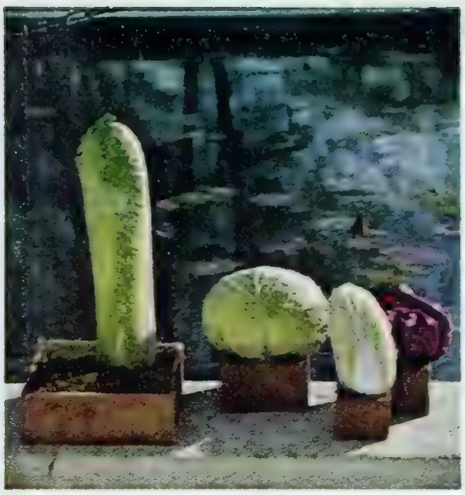


The master bedroom has the quality of a sitting room, one end fitted out with a shelf system that holds books and ceramics.



THE CLAY POT BLOOMS

Since archaeologists can judge a civilization by its pottery, the shards of our post-industrial era will surely reflect the remarkable increase in potters and gardeners. The terra-cotta containers shown here are a sampling of what can be seen now in shops across the country. All are hand-molded or thrown, none produced through the mechanized or automated process that churns out the common clay flowerpot. They represent one facet of today's new litany








PHOTOGRAPHED BY MICHAEL DUNNE AT THE BROOKLYN BOTANIC GARDEN; FOR DETAILS, SEE PRODUCT INFORMATION

for living: Surround yourself with things natural.

And terra cotta (meaning "cooked earth"), whether we think of it as pottery or as a color, is as natural as the clay earth from which it is made. The color itself varies, of course, taking its tone from the original clay. For interviews with the potters whose work is shown, plus complete descriptions of the plantings, other suggested uses as well as care and upkeep of clay pots, please turn to page 141.

Soft sculpture and trompe l'oeil in clay: David Heger's woven-cane basket (opposite), *Chinese cabbage cachepot and clothlike bundle* (above, middle row center and right) *and Terrafirma's roasting ear and corn-leaf pot* (bottom, left) *are all impressions of the real thing. Natalie Schleifer's pot-within-a-pot* (top, left, and bottom, right) *has the porosity of an ordinary unglazed clay pot, as do her box-shape modules* (top, middle), *which vary from 2½ to 8½ inches square. Her brick-shape vase* (top, right) *is glazed inside to make it waterproof. Kitty Bright's pots with matching saucers* (middle, left) *are decorated with three-dimensional flowers and leaves of the same clay. Her crescent planters* (bottom, middle) *may be turned, arranged and repeated to create endless designs and patterns for viewing from above or in profile. As shown, they form a pinwheel with assorted earth-star bromeliads.*

Images bounce from one bright, reflective surface to another in this sophisticated space. All is geared to enrich the spectacular views of the city landscape.



FRAME THE VIEW



By SUSAN GRANT LEWIN□ In order to maximize dazzling views of the city skyline and Central Park in this renovated Manhattan apartment, architect Myron Goldfinger stepped up the floor along a 50-foot expanse of window to create a platform or "boardwalk." "This raised view is best because it makes the park appear as a garden below," says Goldfinger, who renovated the apartment of Mr. and Mrs. George Teichner with carefully selected sculptural trees and plants. Framing the view along the interior edge of the platform is a series of thin walls or "fins" that relate to the size and shape of the windows.

NORMAN McGRATH

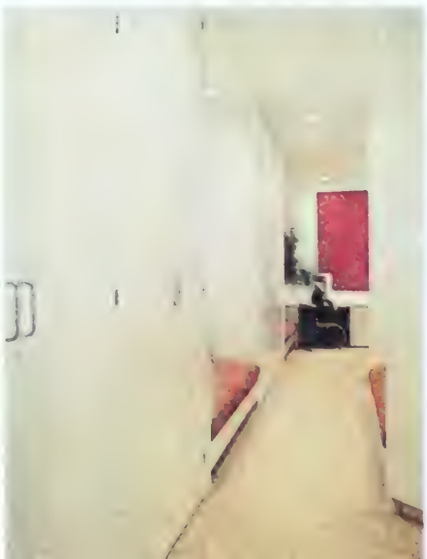


The view is all-important in this clean, harmonious space in one of New York's landmark buildings. Whether the space is used for conversation, dining, bathing, or sleeping, the design elements are constant. The sparkling mirrors, shiny white lacquer walls and ceilings and the vertical blinds contribute to an uncluttered look although there is still ample hidden storage. Other constants are the beige carpet that wraps the platformed levels, the brown leather of the furniture and green plants and view. Besides the hidden storage, which also houses an elaborate speaker system, the "fin" walls define the space without limiting it. By developing a rhythm, they vary the space and break up the length of the room while orienting it to the view.

FOR DETAILS, SEE PRODUCT INFORMATION

Intimate cave-like spaces (below and right) *give relief from the large open conversation areas along the park* (above). *All is built-in save for an occasional leather ottoman or stainless steel table. Even when one's back is to the windows, mirrors reflect the view.*





The essence of country living is captured in the master bedroom and bath. The bed is raised in line with the windows. The bath (below) *is a double-sized marble pool. Because of the mirrored wall, the bather is surrounded in a country landscape.*



A GRAND NEW BARN RAISING

Attention to materials and detail transforms a barn into a distinctive house.









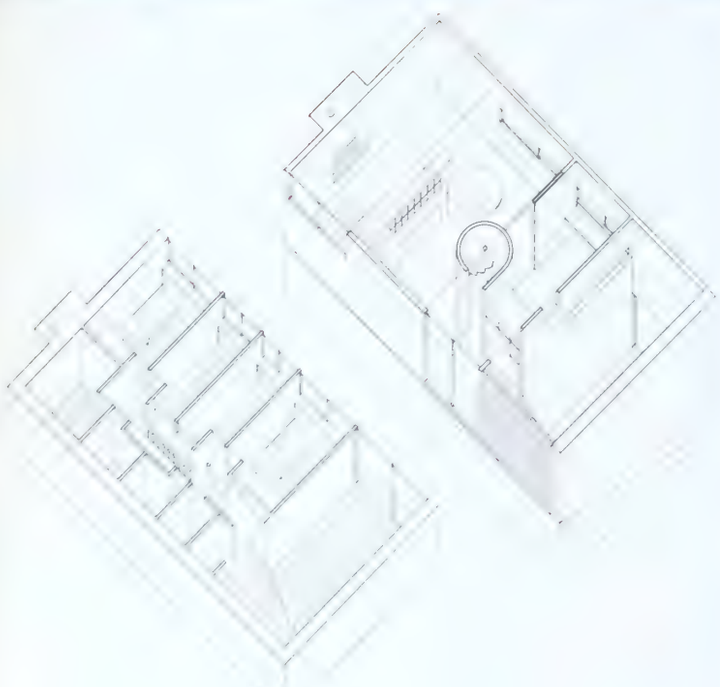
A large section of glass blocks and an overscaled front door visually diminish the size of the barn's front exterior. The full volume is more evident from the rear (top right). *A gray paint finish adds to the structure's sophisticated treatment.*
DAVID FRANZEN

Space, not rustic beams or handmade bricks, was what inspired New York City architects Charles Gwathmey and Robert Siegel to renovate this old Connecticut barn. "We cleaned and removed everything extraneous from the original wood-frame structure to clarify and exploit the volume of space. Besides the truss structure (*next page*) all we saved was the overall volumetric container. We did not want to distort it in any way. Rather, our aim was to reinforce the large volume of space—blow it up," says Gwathmey. The lower level of this former stable of a large estate was the horse stalls. Now, white oak steps (*right*) lead down to a playroom and around to children's rooms. A chaise by Le Corbusier stands like a piece of sculpture, and a pierced wall emits a stream of light down into the room. The entire lower level floor is brick paver with radiant heat below.
By SUSAN GRANT LEWIN



The straightforward yet sophisticated white oak cabinetwork is a major element of the main living space (*right*). This cabinet configuration serves simultaneously as dining table, seating, and storage. In addition, it gives a more intimate scale to the larger surrounding space. Its longest dimension parallels the original girder that runs perpendicular to the top center line of the roof. The play of curved forms against hard-edge ones softens the sometimes austere quality of the barn. Separate from the large unit are two leather lounge chairs by Le Corbusier in front of the pure form of the fireplace and facing sectional seating. An Oriental rug lends a note of color. The drawings (*below*) explain the new division of this space.

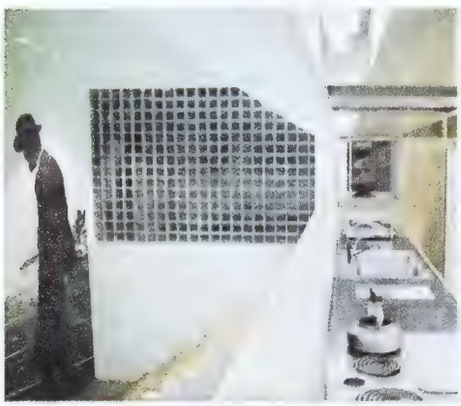






Gwathmey-Siegel's impeccable detailing is evident in the handling of the barn's interior. One continuous furniture form incorporates the sofa, a bookcase and the dining table. It is designed to float freely in the space.







Details are what this highly refined structure is all about. In fact, the same well-thought-out precision cabinetwork that can be found in the main living space can also be seen in a children's bedroom (*below*). A perfectly proportioned grid of glass blocks emits light into the lower level, as do long ribbon windows of glass and sliding glass doors. A huge photomural of an early railroad scene (*top*) covers the entire end wall of the playroom on the ground floor. It visually ties the levels of the barn together and provides a powerful point of reference from both inside and outside the house. No attempt is made to continue the rustic character of the original agricultural building in the renovated contemporary structure. Although restrained, the final result is robust.





The kitchen (above) *is straightforward, clean and functional. It is the kind of adaptable space where an active family can have a fast meal at the breakfast counter or where an elaborate feast can be prepared for festive occasions with family and guests.*

FOR DETAILS, SEE PRODUCT INFORMATION

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Apricot Glazed Ribs with Almond Raisin Rice

Combine raisins with UNCLE BEN'S® CONVERTED® Brand Rice and prepare according to package directions. At end of cooking time, stir in slivered almonds. Serve with spareribs baked until tender and glazed with sieved apricot preserves.



THE EGG: FRESHEST OF ALL FARM FOODS



By JACQUES PEPIN

Every cuisine from French to English, Italian, Russian or Chinese finds the egg is indispensable — a basic. And deservedly, for fresh eggs are easy to obtain almost anywhere in the world. They are also one of the highest sources of protein, yet inexpensive. In this country we tend to think first of the egg (pictured in its most basic form, a soft-boiled egg, on the preceding page) as a breakfast dish. Yet it stands on its own for lunch or supper and is a silent ingredient in sauces, cakes, soufflés, and pastas. Here, we present seven egg dishes ranging from Oeufs Magda, a delicious variation on scrambled eggs, to Oeufs en Gelée, a sophisticated egg-in-aspic and Oeufs Jeannette, eggs stuffed, sautéed and sauced for an hors d'oeuvre. Recipes start on the next page.





Top: Oeufs en Gelée. Right: Oeufs au Plat au Jambon. Left, clockwise: Oeufs Jeannette, Oeufs Magda, Omelette Savoyarde and Oeufs la Tripe.

DAN WYNN



Oeuf à la Coque
Soft boiled egg

Place the eggs in a colander and lower into boiling water. To prevent the shells from cracking, the eggs should be at room temperature. Wait until the water simmers again and cook 3 minutes without letting the water boil hard. Perfectly cooked, the whites should be solidified and the yolks semiliquid.

Place each egg in an eggcup and remove a "lid" with an egg cutter or a paring knife. Eat right away with *mouillettes*—half-inch strips of buttered toast—dipped into the center of the egg.

Oeuf en Gélee
Egg in aspic

To poach the eggs: Use the freshest possible eggs. Be sure that the eggs are very cold—room temperature eggs will spread in the water. Use a wide shallow pan with water at least 2 inches deep. Add ½ cup white vinegar (this prevents the whites from spreading). Do not add salt as it has the reverse effect. Bring the water to a boil. Lower the heat and break 6 eggs directly into it. As soon as the water settles, drag a large spoon or skimmer across the surface to move the eggs and prevent them from sticking to the pan bottom. Cook 3 to 5 minutes depending on how well done you like your eggs. With a slotted spoon, remove the eggs to a bowl of ice water to wash off the vinegar and stop the cooking. When cold, lift each egg with a slotted spoon, and trim the hanging pieces of egg white. Keep the eggs in cold water until ready to use. To serve cold, drain on paper towel. To serve hot, place each egg in a strainer, and heat in very hot water. Drain before using.

Meat aspic:
3 cups chicken stock
1 cup beef stock
1 cup celery leaves
1 cup loose parsley
1 ripe tomato, cut into chunks
½ teaspoon peppercorns
¼ teaspoon thyme
2 egg whites
2 envelopes unflavored gelatine
½ cup frozen tiny peas (for garnish)
6 small tomato discs cut out of the skin with a cutter (for garnish)

Place all ingredients *except* egg whites, gelatine and garnish in a saucepan, bring to a boil and boil 10 minutes. You should have 3 cups of liquid left.

Beat the egg whites with a fork for a few seconds until frothy. Sprinkle the gelatine on top. Pour the boiling stock directly on the egg whites, stirring with a spoon. Bring the mixture to a boil, stirring constantly to prevent sticking. As soon as it comes to a rolling boil, remove from heat and set aside for 10 minutes. Strain through paper toweling.

To finish the dish: The egg can be decorated or garnished with truffles, ham, tongue, mushrooms etc. Our eggs are decorated with a purée of peas and a small disc of tomato skin in the center of the peas.

Drop the peas into boiling salted water and bring to a boil. Boil on high heat 4 minutes. Drain and place immediately in the food processor or blender. If the peas are allowed to cool, the skins harden and do not liquify properly. Blend to a smooth purée. Mix the peas with 6 tablespoons of aspic. Place each tomato disc in the center of a small soufflé dish. Top with 1½ to 2 tablespoons of pea mixture and refrigerate until set, at least 1½ hours. Place 1 egg, drained, in each mold; refrigerate. Place a bowl of aspic in a larger bowl of ice water and stir until syrupy. Fill each mold with the still-liquid aspic to cover the egg. Refrigerate at least 2 hours or until set. Run a small knife around the egg and shake it upside down to remove from mold. Arrange on lettuce leaves; refrigerate. Makes 6 servings.

Oeufs au Plat au Jambon
Shirred egg with ham and meat glaze

Sauce:
1 tablespoon cooked ham, finely diced
2 tablespoons reduced meat glaze or juices
½ tablespoon sweet butter, cut in small pieces

Heat the ham and meat glaze together. Add the butter piece by piece to smooth the sauce. Set aside.

2 large eggs
1 teaspoon sweet butter
Salt and pepper

Melt the butter in a heatproof gratin or shirred egg dish. Be sure the butter is just melted. Season the inside of the dish with salt and pepper and break the 2 eggs on top. Salt and pepper never go on top of the eggs as it discolors them. Cook on low heat so the eggs won't brown and curl at the edges. Serve as soon as the eggs are set, or place eggs under the broiler a few seconds to glaze the top. They are then called *oeuf miroir* (mirror egg). Pour sauce around eggs. Serve right away to 1.

(Recipes continued on page 135)

Editor MOLLY SIPLE

Tableware with a country air is back in style again. Some of the newest "home-grown" table-settings (opposite) *hark back to time-tested patterns—spatterware, spongeware and simple stoneware—in what have become classic shapes. Today's designs are either line-for-line retakes of the farm style tableware that graced grandmother's sideboard, or brand new interpretations of the earthenware and calico prints of days gone by. These, more than likely, have been restyled to be in scale for today's smaller tables and informal meals. Country tablewares have a long heritage that is still continuing. Designed and thrown by potters over generations, many are also handcrafted today in the truest sense. Not only do they symbolize the new renaissance in crafts, but they exhibit the ingenuity, creativity and pride of workmanship of the potter as a true artisan. Best of all, today's restyled country classics are flexible in their use, taking equally well to Sunday breakfasts in bed as to expansive buffet-style entertaining. In a word, they can be dressed up or down. Perhaps the reason for both the versatility and continued popularity of this simple classic pottery is its sense of tradition. Today, these pieces take on a new, yet familiar, aura, appealing in their simple modesty.*





Country with elan: "Blue Chinese Bird," (left) *Wedgwood's Adams dinnerware; Oneida stainless flatware. Bold blues stroke a handmade porcelain pie plate* (top) *by Cathy Karp. Bright oven-to-tableware* (below) *is by Schmid Bros. for Souleiado; matching linens. Browns tint Tiffany-commissioned earthenware by Roy Hamilton* (below left), *in maize or Navajo brown; napkin by Frank McIntosh. Dan Bleier's earthenware with a napkin by Jerry Kott* (bottom).







' FELICIANO; FOR DETAILS, SEE PRODUCT INFORMATION'



A festive dinner that has ham en croûte as the pièce de résistance and an airy egg dessert.

EASTER DINNER

A SPRING-TIME FETE

Oysters Galliéra
Ham en croûte
Madeira sauce
Glazed carrots
Zucchini au gratin
Lettuce salad
Assorted cheeses
Oeufs à la neige

1

For many Americans, Easter is a joyous occasion for a traditional dinner. While other countries have dishes that are *de rigueur*—leg of spring lamb, decorated eggs or braided loaves of bread—here the hostess is free to exercise her imagination. We suggest the menu on the facing page. First, we describe how to finish the delicious and decorative ham *en croûte.* The ham is cooked before baking in the pastry crust. Wait until the ham reaches room temperature, then carve and proceed as we've described below. Recipes for all dishes start on page 130.



2

Grip the shank bone of the ham firmly. Carve from the shank end, drawing the knife toward you, as shown at right. The slices should be carved thin, on a slant, and arranged neatly in order beside the ham as the carving progresses. Continue carving until the central bone is entirely exposed. Then, place the slices back on the ham in their proper order to reconstitute the whole ham. In this way you can serve the ham from the crust. Note: Our crust does not cover the whole ham; this allows juices and steam to escape and keeps the pastry crisp.



3

Roll the dough ¼ inch thick. Wet the underside of the ham with water and press the dough around the rest of the ham so that it adheres well. Be careful that the dough does not enclose the whole ham, but only covers the top, sides and some of the underside. You should have enough dough left to decorate the crust. Wet the reserved dough with water. Cut thin strips and press in a flower and leaf pattern. Outline a "lid" with a strip of dough. Beat a whole egg and brush the ham with the egg. Let the ham set, uncovered, 1 hour in a cool place.



4

Place the ham on a cookie sheet lined with kitchen parchment and cook in a preheated 425° oven for 10 minutes. Reduce the heat to 400° and cook another 30 minutes. Let the ham "rest" in a lukewarm place for 30 minutes before "carving" at the table. To carve, cut a "lid" following the outline drawn with the dough and set aside. Remove the slices and serve on warm plates with some of the Madeira sauce. Garnish each plate with the glazed carrots and the zucchini au gratin. Bring the remaining sauce to the table in a sauceboat.

BILL HELMS



FRESH YOUNG WINES

To complement the Easter ham we suggest an abundance of the light red wines, starting with America's favorite, Beaujolais.

By ROBERT JAY MISCH

America is having a love affair with Beaujolais. Whether it's because of the fresh fruitiness of the wine, the reasonableness of the price, or the fact most people can say Beaujolais (and won't even try Grands Echézaux or Eitelsbacher Karthäuser-Hofberg Kronenberger Spätlese), I wouldn't know. But this much is certain: Beaujolais is the perfect wine to serve with that Easter ham, or for that matter, with any other ham at any other time. Harry Waugh, the well-known wine mogul, goes even further. He says "Beaujolais goes with everything." Well, I wouldn't order it with my brook trout, but with ham—that's different. Ham tends to be fatty. Beaujolais cuts through grease perfectly. Ham can be salty or coarse. Beaujolais' freshness and spriteliness counteracts these tiresome attributes. Besides, it is always served chilled and that is refreshing in itself. There is such a thing as overdoing, and I'm not sure that the Beaujolais bit isn't in danger of just that. There *are* other light and pleasant wines but now, with the latest to-do about the "Nouveau" or "Primeur," Beaujolais is back in the news again. You see, Beaujolais is one of the very few reds one can drink—and enjoy—the same year it was made. They've been doing just that in the bistros of Paris and the cafés of Lyons for years, but usually from the cask. Now, in the last few years, bottling the new, just-made Beaujolais is permitted. It may be shipped beginning at a prescribed date, usually Nov. 15th. There's a mad scramble to be first with the "Primeur," so it is flown here on or just after that date. The "beautiful people" flock to get it. I am not in a hurry. I can wait until the Nouveau becomes "Le Vin de l'Année," as it does throughout the *(Continued on page 137)*

PHOTOGRAPHS (BYSTEIN AND DALE [illegible]) BY [illegible]


1976
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1976
1976
FLEURIE
APPELLATION CONTROLÉE
MÉDAILLE D'OR
J. BERNARDOT
CHATEAU DE BELLE
APPELLATION MORGON
MONSIEUR HENRI

A Springtime Fête
Continued from page 127

Oysters Galliéra
Glazed oysters with mushroom purée

This recipe is for 3 dozen oysters (Blue Point, Cotuit, Malpeque etc.). Have your fishman shuck the oysters or do it yourself. Be sure to save the juices and shells.

12 ounces mushrooms finely chopped
½ teaspoon salt
¼ teaspoon freshly ground white pepper
1 cup very dry white wine or Brut Champagne
1½ cups heavy cream
A very small dash (1/16 teaspoon) curry powder
2 egg yolks, lightly beaten
½ cup heavy cream, whipped
Salt and pepper to taste

Place the chopped mushrooms, salt and pepper in a skillet and cook on high heat. The mushrooms will give out some liquid. Cook until all liquid has evaporated. Set aside until needed.

Meanwhile, combine the oysters, wine and oyster juices in a saucepan and heat to a simmer. *Do not boil.* Cover and set aside until cool enough to handle.

Clean and dry the shells. Place 1 teaspoon chopped mushrooms in each shell and top with an oyster. Set aside.

You should have about 1 cup oyster stock. Combine the stock with the heavy cream and the curry powder. Reduce on high heat 6 to 8 minutes; you should have about 1½ cups left. Pour the boiling sauce slowly over the egg yolks, mixing with a whisk. Add the whipped cream, salt and pepper to taste and mix well with a whisk. Coat each oyster with the sauce and place under the broiler for 4 to 5 minutes until nicely glazed. Serve immediately to 6.

Ham en Croûte with Madeira Sauce

1 fully-cooked, lightly smoked 14-pound ham with pelvis bone and shank bone in
3 tablespoons good apricot jam
1 tablespoon dry mustard
3 tablespoons brown sugar

A fully-cooked ham improves greatly when recooked, as baked in a crust. To precook the ham, cover with cold water and bring slowly to a simmer. Keep the water barely "shivering" for 1 hour. Let the ham cool in the stock at least 3 hours at room temperature. Using the tip of a small, sharp knife, remove the hip or pelvis bone from the ham. Do not dig into the meat. Remove the skin and most of the fat, leaving ¼-inch layer of fat on top of the ham. Place on a cookie sheet. Blend together the jam, mustard and sugar and cover the top of the ham with the mixture. Cook in a preheated 425° oven for 30 minutes. To bake and serve the ham in the crust, follow the step-by-step pictures and instructions on page 127.

Madeira Sauce:
4 cups concentrated homemade brown stock (demi-glace)
¾ cup dry Madeira wine
⅓ stick sweet butter, in small pieces

Combine the wine and stock together and reduce on medium to high heat for about 20 minutes. You should have 3 cups left. Add the butter, piece by piece, stirring with a whisk to have a smooth and shiny sauce. Add salt and pepper to taste. Keep warm until serving time.

Ham dough:
1 pound flour (about 3⅓ cups unsifted)
2 sticks (8 ounces) sweet butter, softened and cut into pieces
2 tablespoons oil (peanut, grape seed or almond)
½ teaspoon salt
1 teaspoon sugar
3 egg yolks mixed with ⅔ cup cold water

Place all of the ingredients in a mixer, and, using the flat beater, mix on medium speed until well homogenized (about 30 seconds), or mix by hand.

Glazed Carrots

5 cups baby carrots, peeled, or carrot sticks made from larger peeled carrots
1 cup water
1 teaspoon sugar
½ teaspoon salt
3 tablespoons sweet butter

Place all the ingredients in a saucepan and bring to a boil. Cover and boil on high heat for 7 to 8 minutes. Remove the cover and keep boiling until all liquid has evaporated and the carrots are glazed and shiny from the butter and sugar. This will take about 6 to 8 minutes. Keep warm until serving time. Serves 6.

Zucchini au Gratin

2½ pounds zucchini (3 to 6), washed and cut in 2 inch chunks, skin on
1 teaspoon salt
1 cup flour
4 large eggs
1 cup heavy cream
1 cup shredded Swiss cheese
1½ teaspoons salt
½ teaspoon freshly ground white peppercorns

Place the zucchini pieces and salt in a saucepan and barely cover with lukewarm water. Bring to a boil and boil lightly for about 8 minutes or until tender. Drain well in colander.

Place the drained zucchini in a food processor and purée until smooth, or push through a food mill. Sprinkle the flour on top of the puréed zucchini and mix well. Add the remaining ingredients and mix well. Butter a 6-cup gratin dish (about 1½ inches deep) and pour the mixture in it. Place on a cookie sheet in a preheated 350° over for 45 minutes. If not browned enough, place under the broiler for 1 minute. Let the gratin "rest" for at least 10 minutes before serving. Serves 6.

Oeufs à la Neige
Floating islands

6 egg whites
Salt
1 cup granulated sugar

To make tender floating islands, the egg whites should be poached in water not exceeding 170°.

Beat the egg whites with a dash of salt in the electric mixer or by hand. When they are firm, add ¾ cup sugar and beat 45 seconds to 1 minute until smooth. Fold in the remaining ¼ cup sugar. With an ice cream scoop, dish the whites out. Round the top of each scoop with your finger to get an "egg" as round as possible. Drop the "eggs" in hot (170°) water. Poach for 1½ to 2 minutes on one side, then turn the "eggs" on the other side. Poach for another 1½ to 2 minutes. Lift the "eggs" onto a paper-lined tray. Now make the *crème anglaise.*

Crème anglaise:
8 egg yolks
1 cup sugar
1 teaspoon pure vanilla extract
3 cups hot milk
½ cup cold milk or cream

Place the yolks, sugar and vanilla in a bowl and work with a wire whisk until it forms a "ribbon," 3 to 4 minutes. The mixture should be pale yellow in color and when lifted with the whisk should fall back on itself like a folded ribbon. When the "ribbon" is stretched, it should not break between the whisk and the mixture in the bowl.

Pour the hot milk into the mixture and stir well. Pour the *crème* into a saucepan and place on medium heat. Cook, stirring carefully with a wooden spatula until the mixture coats the spatula (at about 170°). When you slide your finger across the *crème* on the

(Continued on page 135)

What the right scarf does for a plain black dress,





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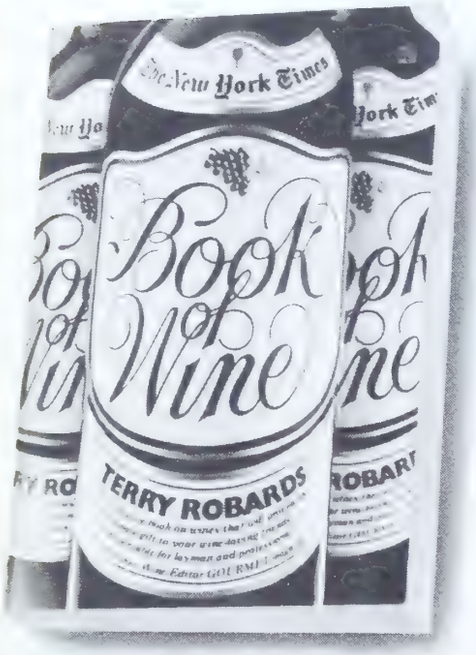
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HERBAL HOME REMEDIES: NATURE'S HEALERS

By VICTORIA ERIN TOWNS ☐ Herbs and spices are moving off the shelves of the spice rack and into the medicine chest. Because they fear the deleterious side-effects some drugs can produce, many Americans are rediscovering herbs as home remedies—a more natural way to deal with life's minor bumps and bruises.

Herbal remedies really work, their advocates state, and they base their claim on the knowledge that most "modern" drugs are derived from herbs, roots and berries in the first place. The extra bonus is that natural remedies are less costly than their store-bought counterparts, and rarely have the uncomfortable, even dangerous, side-effects sometimes encountered with commercially-prepared drugs.

Most health food stores stock dried herbs, and most of the more commonplace spices—cloves and cinnamon, for example—are readily available on the supermarket shelf. The most popular way to take the remedies is in a brew, a light tea made from crushed leaves. Roots and barks (ginger and cinnamon, for instance) should be boiled in water for about 10 minutes. Powders can simply be added to very hot water.

Ginger is one of the most popular cure-alls. It's a seemingly magical root of many uses that, according to the Chinese, has only beneficial effects. Ginger was a popular cure for stomach ailments as far back as the 16th century in India and China, and was also highly regarded by Italian physicians of the period. Nowadays, Serena Mascheroni, wife of the designer, John Mascheroni, and an accomplished herbalist in her own right, uses ginger as an energizing tea. Whenever anyone in the family has a cold or fever, she brews one teaspoon grated ginger in a cup of hot water and lets it steep about 10 minutes. For accompanying sore throats, she reduces the water to one-half cup, adds lemon juice and honey. She also recommends a powdered or grated ginger bath as an all-around refresher and a way to ease sore muscles, break a fever and help induce sleepiness.

Eva and Eugene Graf, herbalist teachers and authors, also rank ginger high on their therapeutic list. They point out that ginger is a natural metabolism stabilizer (it helps the body achieve its own natural balance), and they often use ginger to normalize the appetite. Taken as a tea one half hour before meals, ginger will stimulate the appetite of an underweight person, curb the appetite of a dieter.

Carolynn Fleig, design stylist, writer and dedicated herbalist, has found ginger to be a terrific aid in hypoglycemia. Calling it the "wonderdog" of the herb world, she also uses ginger teas and baths for colds, sore throats and poor circulation.

Another herb on the healing list is garlic. Though oft-maligned, it deserves a better reputation, considering its history. Garlic has been used as a medicinal herb since antiquity. The ancient Egyptians, Chinese, Greeks and Romans cultivated garlic for its therapeutic value. In the Middle Ages, it was esteemed as a cure for worms, leprosy and vampires. Modern science has since confirmed all but the leprosy/vampire claims. Indeed, garlic is found in many modern preparations for bronchial asthma and arteriosclerosis.

Garlic is, in addition, a natural antibiotic. Herbalists attest to its efficiency in treating deep infections, colds and flu. Gene Graf attributes garlic's antibiotic properties to its high sulphur content. He also adds that it makes a good, mild diuretic, and a gentle tranquilizer. It is even claimed to normalize blood pressure.



Yarrow blossoms CHRISTINE SILVER

The best way to take garlic is raw, in a sandwich—a recipe discovered by the Grafs and the Mascheronis. They use whole-grain bread, buttered on one side, add slices of raw garlic (cooking destroys the herb's antibiotic properties), and top with avocado and alfalfa sprouts.

Garlic aside, there are numerous other herbal cold remedies. The Grafs make yarrow blossom and raspberry leaf tea, combining one teaspoon raspberry leaves, ½ teaspoon yarrow blossoms, steeped in two cups boiling water for 10 minutes, then strained. Yarrow is an astringent and deflammatory, and got its Latin name (*Achillea*) from the legend that Chiron the Centaur used yarrow to staunch Achilles' heel wound. It is also a tonic and mild stimulant, as are raspberry leaves.

There are herbs aplenty to soothe and comfort. Comfrey is one such healing herb whose soothing properties have been known for centuries, ever since the Greeks and Romans used it to help heal broken bones *(Continued)*

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The Dish:

Casserole Poulet de la Mer

4 ozs. egg noodles, cooked and drained
1 (10 3/4 oz.) can condensed cream of mushroom soup
1/2 cup sour cream
1 (10 oz.) package frozen peas and carrots, cooked and drained
1/2 cup sliced mushrooms
13 ozs. of Chicken of the Sea solid white tuna (as shown), drained
(OR 12 1/2 ozs. Chicken of the Sea chunk light tuna, drained)
1 tsp. thyme
1/2 tsp. salt
1/4 tsp. pepper
3/4 cup fine dry seasoned bread crumbs
3 tbs. melted butter or margarine

Preheat oven to 350° F. Combine noodles, soup and sour cream. Add peas and carrots, mushrooms, tuna, thyme, salt and pepper. Pour into an oiled 1 1/2 quart casserole. Combine bread crumbs and butter and sprinkle over top. Bake uncovered 25 to 30 minutes, or until hot and bubbly. Want 185 more exciting tuna recipes? Send for our TEMPTING TUNA COOKBOOK. It's free. Just send your name, address and any 10 Chicken of the Sea® tuna labels to: Chicken of the Sea, P.O. Box 9066, St. Paul, Minn. 55190. Allow 4 weeks for delivery.

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Herbal Home Remedies
Continued

(hence its old name, "knit-bone"). Comfrey's sap contains allantoin, a substance that speeds up the rate of replacement of



Comfrey

body cells, and is to be found in countless modern medicines to speed healing.

The next time a bad back acts up, try a poultice of comfrey leaves. After heating the leaves and stems in hot water, apply the poultice to the sore area, then take some comfrey tea (steeped, not boiled) as a beverage, to further speed healing.

Serena Mascheroni even treats her family's chapped hands with a comfrey hand cream—a blended mixture of comfrey leaves and olive oil, kept chilled.

Many commonplace spices have tranquilizing properties. Among them are cinnamon, clove and (slightly less common) rose petal. In the 17th, 18th and 19th centuries, these remedies were widely known as "nervines."



Raspberry leaves

Clove tea is, for instance, a gentle tranquilizer. Take two sticks of cinnamon (also a relaxant), add one teaspoon whole cloves, boil them together in one cup water for at least 10 minutes. The resulting tea is helpful for unwinding after a hectic day, and aids digestion, especially after rich meals. Eva and Gene Graf use a milder recipe, sans cinnamon. Their tea calls for ½ teaspoon whole cloves boiled in 1½ cups water for 10 to 15 minutes, then strained, with honey added. Carolynn Fleig also recommends a clove tea, adds raspberry leaves for cramps. ■

st Foods
ce made of heated CHEEZ
process cheese spread turns a
ed turkey and tomato sandwich
into a knife-and-fork meal.


Egg
tinued from page 124

ufs Jeanneatte
fed eggs with garlic and parsley

elled and horizontally halved
rd-cooked eggs
up finely chopped parsley
oves garlic, peeled, crushed and
opped into a purée (1½ teaspoons)
up heavy cream or milk
easpoon salt
easpoon freshly ground white pepper

ove each egg yolk and run through a
mill or mash with a fork to make a
e. Mix in the remaining ingredients
l smooth. Fill each egg half with the
e level to the top. You should have
ıt 2 tablespoons paste left. Set aside.

ce:
blespoon good wine vinegar
blespoons Dijon mustard
up oil (grape, olive, peanut, etc.)
and pepper to taste
2 tablespoons warm water
tblespoons butter
tblespoon vegetable oil

nbine the vinegar, mustard, salt and
per with the remaining egg mixture.
l the oil slowly, beating constantly with
hisk. The sauce should be creamy and
ıt. If it gets too thick, add the water.
water will stop the sauce separating.
Melt the butter in a large skillet and add
vegetable oil. When the mixture is hot,
l the eggs, stuffed side down and brown
medium heat (about 2 to 3 minutes).
range the eggs on a platter and set aside
il serving. Top with sauce just before
ving. Serve lukewarm or at room tem-
ature. Makes 6 hors d'oeuvre servings.

Oeufs Brouillés Magda
Scrambled eggs
with tomato and cheese

Garnish:
1 tomato, peeled, seeded and chopped
1 tablespoon sweet butter
Salt and pepper to taste

Melt the butter in a skillet, add the tomato and cook for 5 to 6 minutes. Season with salt and pepper.

Scrambled eggs:
4 large eggs seasoned with salt and pepper and beaten lightly with a fork
1 tablespoon good grated Parmesan or Romano cheese
2 tablespoons sweet butter
1 tablespoon heavy cream or milk

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There are many different ways of preparing scrambled eggs. In this country the eggs are usually scrambled in a hot buttered skillet. The eggs are lightly stirred with a fork. This method gives large curd scrambled eggs—a type of broken-down omelet. The French method gives a creamier, smoother mixture and is especially good served on toast. Use a saucepan with high sides. The eggs can be cooked in the top of a double boiler or on medium heat. Melt 1 tablespoon of butter in the saucepan and add the eggs and cheese. Using a wire whisk, keep stirring and cooking the eggs until the whole mixture is smooth. Remove from heat while "wet," stir in the remaining butter and the cream and arrange immediately in the serving dish. Fill an empty eggshell with tomato mixture to decorate the center and surround the eggs with tomato. Serve immediately to 2.

Omelette Savoyarde

Garnish:
6 slices bacon cut into pieces 1 inch wide and blanched (place in cold water, bring to a boil, drain and wash under cold water)
1 cup finely diced potato
½ cup leek (white part only) or sweet onion
¼ cup finely chopped parsley
Salt and pepper to taste

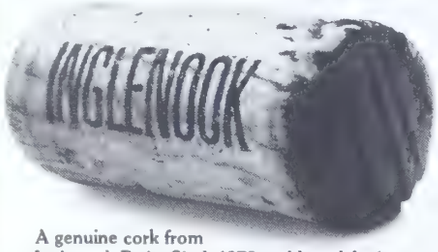
Fry the pieces of bacon in a skillet until all the fat is melted and bacon is lightly browned. Add the leek and cook another minute. Remove from heat and add the parsley, salt and pepper to taste. Set aside. This recipe makes enough garnish for 4 two-egg omelets.

For each omelet:
2 large eggs
4 to 5 tablespoons of the above mixture
1 tablespoon sweet butter
Salt and pepper to taste

Use a small (4 to 5 inch diameter) cast-iron or non-stick skillet. Melt the butter in the skillet on medium to high heat. Beat the eggs well with a fork and season with salt and pepper. Add about 1 tablespoon potato mixture and pour into the sizzling butter. With one hand shake the pan and with the other stir the mixture with a fork. The eggs should set in a few seconds. Let the omelet brown for about 20 seconds and flip on the other side like a large pancake. Brown the other side. Slide on a plate and serve immediately. If you prefer, the top of the omelet can be lightly browned by placing it under the broiler.
(*Recipes continue on the following page.*)

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The Egg

Continued

Oeufs à la Tripe

Gratin of eggs with onion-cream sauce

To hard-boil eggs: have the eggs at room temperature to prevent cracking. Arrange them in a strainer and lower into boiling water. When it boils again, lower to a simmer and cook 10 to 12 minutes depending on egg size. Plunge eggs into cold water at once to stop cooking and prevent blackish discoloration around the yolks. Shell under cold running water to prevent the shell from sticking to the egg.

For each small gratin dish use:
½ tablespoon butter
1 tablespoon fresh onion
½ tablespoon flour
½ cup milk
1 tablespoon grated Swiss cheese
Salt and pepper to taste
2 hard-boiled eggs, sliced

Melt the butter in a small saucepan and add the onions. Cook on medium heat 1 minute and add the flour. Stir well with a whisk and cook 1 minute. Add the cold milk and bring to a boil, stirring the mixture with the whisk until it thickens; let simmer 2 to 3 minutes; season with salt and pepper. Arrange the eggs in the small gratin dish, top with the sauce and sprinkle with cheese. Place under the broiler until nicely browned. Serve at once. ■

A Springtime Fête

Continued from page 130

spatula it should not run back together right away. Be careful; if the mixture overcooks, the eggs will scramble. When it reaches the right consistency, add the cold milk to stop the cooking and strain into a cold bowl through a fine sieve. Cool, stirring occasionally. Keep covered in refrigerator. Yield: 1 quart of *crème.*

Caramel:
¼ cup granulated sugar
¼ cup corn syrup

After the *crème anglaise* has cooled, place it in the bottom of an oval or round dish. Arrange the cold "eggs" on top of the *crème.* Mix the sugar and corn syrup together in a saucepan. Cook until it turns into caramel. Let cool several minutes to thicken. Using a fork, sprinkle the top of the "eggs" with the hot caramel. It should not be in "angel hair" threads, but in thicker cords scattered all over the eggs. Do not refrigerate. Place in a cool spot until serving time. Serve cool to 6. ■

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KRAFT Jalapeño Pepper DIP
KRAFT Jalapeño Pepper DIP
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sh Young Wines
inued from page 128

wing year (until the next batch of meur" is ready in the fall). I think of this "new wine" is too young to e its mother. Matter of fact, in order epare the wine for bottling, it is neces- to rack it several times off the lees. means to sluice it out of one tank and another, leaving behind any sediment. is wasn't done, then sediment might ipitate inside the bottle. Left to nor- vinification, this precipitation would place in a vat or tank before the bot- process. By so much racking, I feel wine loses some of its guts.

. NOUVEAUX

ight be of some interest to know that estimable winery of Benmarl, up in Hudson Valley at Marlboro, N.Y., has n to emulate the French in two ways. y issue a Nouveau Red in the fall (this it was released Nov. 13th, *before* the ıjolais) and a Nouveau White in the ıg. If you can latch on to one or the r, by all means do so. If "fun" were djective, which it is not, I might be ɔted to call them "fun" wines. Fresh refreshing, nothing is done in the way asteurization or stabilization to give n shelf life. They're not made to last. so little of the wine is made, there's eed for them to last. Three dollars and ıge buys them if your wine merchant nterprising enough to have snagged a or two.

ɔme California wineries are getting the nouveau act, too. I have a release n the Mirassou people, dated Nov. , announcing a "Premier Gamay Beau- is," first wine of '77. The grapes were crushed Oct. 5th, fermented 12 days, and bottled the week of Nov. 7th. By now it must be a hoary old wine! Sebastiani is another big devotee of Beaujolais Nouveau. There are, of course, many other wineries in California releasing very young Beaujolais. (*See the list under "Beaujolais, U.S.A.," page 139.*)

Now, back to Beaujolais proper, where it all began.

BEAUJOLAIS, FRANCE

Beaujolais is made in an area in the Saone-Rhône Valley, which extends about 45 miles from the outskirts of Mâcon to the environs of Lyons. In geography, Beaujolais is very near Burgundy, the Côte d'Or, yet very far in quality of wine. Essentially, the difference is in the grape—the Pinot Noir for Burgundian red and the Gamay for the reds of Beaujolais. That was no happenstance.

Originally, Beaujolais, named for the town of Beaujeu in the northwest of the area, was a barony. In 1531 it passed to the Bourbons and thence to the realm of France. (Incidentally, the last Comte de Beaujolais, a third brother of Louis Philippe, died in 1808.) The Gamay grape was grown in Beaujolais (and made some pretty poor wine), and in those days, the Gamay vine was also to be found in Burgundy proper. That is, it was there until Charles IX called it "the infamous Gamay" and Philip the Bold issued edicts forbidding the Gamay forever in true Burgundy—the Côte d'Or. The Gamay vines were uprooted and never replanted. The poor little outcast retreated to Beaujolais, where it is today, and, thank goodness, the vintners have learned to make a better thing of it. To this day, the wines from the important place-name districts (see the list of "The Big Nine," below) can still call themselves Burgundy, if they wish. Most don't wish and are happy to have their wines stand on their own feet as Beaujolais.

There's a lot of Beaujolais made—over 10 million gallons annually. This is divided into four grades. The least is called simply Beaujolais and need not reach 10 percent alcohol. Next is Beaujolais Supérieur which must have 10 percent alcohol or more and the yield per acre cannot exceed 481 gallons. Beaujolais-Villages, the next order, comes from certain select communes and has the same requirements. The very top drawer of Beaujolais, however, are the *crus* or "growths"—*finages* they're called. Today they are Moulin-à-Vent, Juliénas, Morgon, Chénas, Fleurie, Saint-Amour, Côte de Brouilly, Brouilly and Chiroubles. In my book, the dollar or so extra you'll pay for a "name" Beaujolais is money well spent. For even less of a premium you can have Supérieur or Villages instead of just "Beaujolais." It's well worth it.

Assuming you want to shoot the works and get the best, which of the "growths" is for you? Well, they all have specific qualities but I've never thought it worthwhile to make too much of a fuss when choosing one of the wines.

THE BIG NINE

Moulin-à-Vent: the biggest, called the King. There used to be two wines—Moulin-à-Vent and Thorens. Now it is all bottled as one.

Fleurie: if Moulin is King, Fleurie is the Queen. It is considered the most "typical" of Beaujolais.

Juliénas and *Morgon:* the two Beaujolais that (*Continued on page 139*)

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Potpourri Recipes

Continued from page 102

Barbara Ohrbach, president of the New York City antiques boutique, Cherchez, discovered potpourri as a solution to her Christmas-present problem. "I was working with 65 people, and I wanted to give a present to each one! So I referred to my collection of antique potpourri recipe books, whipped up some potpourris and basketed them." Here's one of her favorites, a 19th-century rose potpourri:

Pick about five cups rosebuds or petals in early morning. Dry on an old window screen held up by two chairs (this allows air to circulate and prevents mold). Pick several sprigs sweet thyme, rosemary, marjoram, bay, lemon balm and rose geranium (optional). Stand or hang herbs to air dry. When all are dry, mix together, breaking some pieces, leaving others whole. Add any rose-based essential oil.

Many potpourri recipes are designed to evoke particular images. Ronaldo Maia, president of Ronaldo Maia in New York City, gathers his potpourri ingredients for six months before he's ready to combine them in his favorite recipes. Some of the ingredients are seasonal (beach grasses and flowers, spring herbs) and bring back memories for Maia. He first became interested in the evocative powers of scent in his native Brazil. "Each home had its special scent, a character. Many homes are washed with flower-scented water for this very effect. It is a beautiful way to welcome guests—when they enter, they are embraced with fragrance." Ronaldo notes that he uses specific ingredients for each potpourri because certain herbs and flowers hold certain essences better.

For an old-fashioned, spicy potpourri, blend bay leaves, cinnamon, cloves and orange peel. Scent with orange oil.

A clean, flowery recipe mixes lavender blossoms and rose geranium leaves that have been gathered fresh, then dried between sheets of newspaper.

For a woodsy potpourri that looks as fresh and foresty as it smells, combine eucalyptus leaves, dried sphagnum moss (available from florists or plant shops), add one drop of eucalyptus oil. Other ingredients that can be added, or used separately, include fresh hay plus one drop of hay oil and one drop lemon oil.

Both Barbara Ohrbach and Ronaldo Maia emphasize that much of a potpourri's charm is geared to its appearance as well as its fragrance. For that reason, they often leave some of the ingredients uncrushed, then display the potpourri in a pretty open container. Though the scent may evaporate a bit faster this way, all potpourris can be refreshed with a drop or two of essential oils. ■



sh Young Wines

tinued from page 137

age reasonably well. Morgon is the lest. It grows in slate which gives it a nctive taste of the soil.

ôte de Brouilly and *Brouilly:* the wines lled "Côte" are deemed the best in Brouilly district. The showplace for ors to Brouilly is the Château de la ize, built by a descendant of the con- or of Louis XIV, and a château that is making wine.

hénas: small production of wine not ke Moulin-à-Vent. This is understand- because it lies within that very same mune.

int-Amour: almost in Mâcon, the t northerly of all Beaujolais and one ıe lightest.

hiroubles: this is a no-nonsense Beau- is, made to drink young and drunk t from the cask in Paris or Lyons.

rices vary, of course (store to store, ıge to vintage), but the following list give you an idea. For Vintage 1976: lin-à-Vent, $4.99; Juliénas, $4.79; gon, $4.17; Chénas, $4.99; Fleurie, 9; Saint-Amour, $4.17; Côte de uilly, $4.59; Brouilly, $4.59; Chi- les, $4.99. Beaujolais-Villages, $3.60; ujolais, $3.29. (Of course, if you'd ordering in 1969, you could have ght "Beaujolais" for $20.75 a case, énas for $30 and Morgon for $32.15.)

ny of the above will complement your . Matter of fact, you might want to y things as far as I do, and use the e when you cook your ham. Delicious!

now most people have their own ideas ut ham cookery. There is the brown ar, honey and cloves school from ginia. Then there are beer, rum, cider, ry, port, Champagne, even peanut- er-for-basting partisans. I say pull



your cork on the Beaujolais and baste the ham with it.

BEAUJOLAIS, U.S.A.

There are many charming wines called Gamay Beaujolais produced in California, which doesn't please France much. However, it was pointed out to the French that the wines here were being called Beaujolais after the grape, not after the place and so that was that. But then another hitch developed.

It seems another grape—making a spicier and darker-colored wine, and a more prolific producer in the bargain—had been planted (primarily in Napa) and given the name, Napa Gamay. It was discovered to be a clone or "sport" (offshoot to you and me) of the Pinot Noir grape. It's name has been changed to Gamay Noir but many still call its wine Gamay Beaujolais. Reason—you guessed it—Gamay Beaujolais sells better. I wouldn't concern myself too much about this vintner brouhaha. Both can be good. Almost every winery in California makes a version of Beaujolais. I couldn't begin to list them all but, for reference, you might note Almadén, Mondavi, Sebastiani, Beaulieu, Inglenook, Martini, Sonoma, Masson, Wente, Cresta Blanca, Krug, Sterling, Weibel, Monterey, Mirassou, Souverain, Ridge, Cuvaison, Christian Brothers, and many more.

OTHER LIGHT REDS

There are a number of other light, red wines for that ham you might want to know about. I'll talk about six. The first three are not too easy to come by; the next two kinds are as ubiquitous as Coke—well, nearly; the sixth wine is generally available across the country.

Bouzy is a native of Champagne, from the village of that name. For a long time you could only get it in France as France didn't want anything exported from Champagne except the bubbly. In the last two years, "still" or non-effervescent Champagne and red Bouzy are allowed to be exported. I hesitate to mention Bouzy because it is truly scarce—even in France—but I guess the name intrigues me, as the most apt for a wine in the whole lexicon!

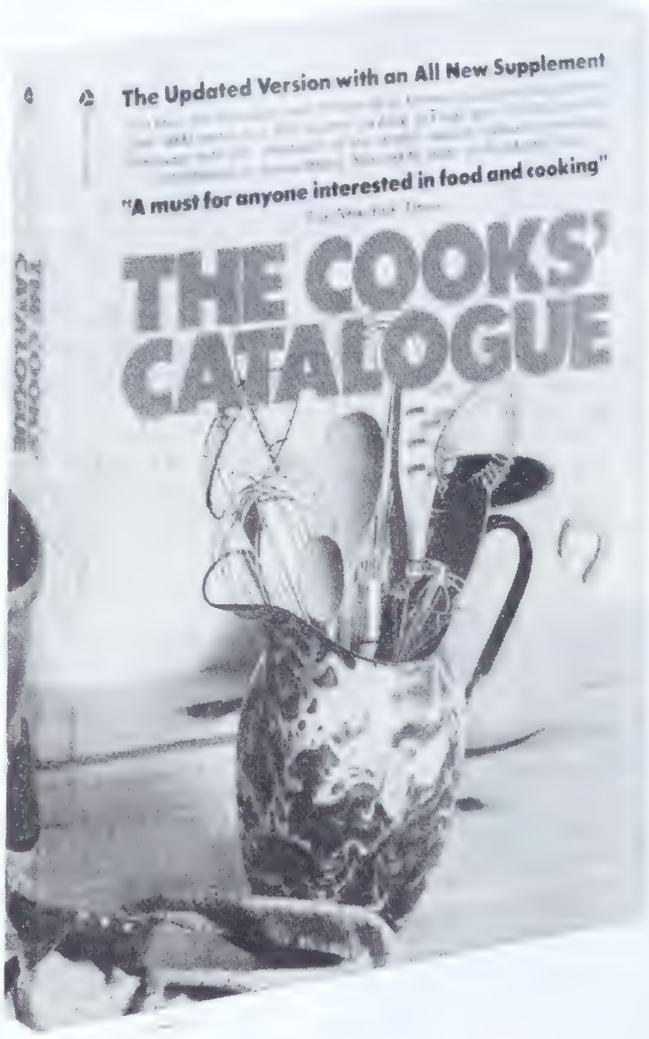
Bourgueil and Chinon: both are from the Loire valley, their two best reds—in fact, about the only two in an ocean of Whites and Rosés. Made from the Cabernet Sauvignon grape, they're quite unusual and interesting small wines. (Not on every shelf, either, I assure you.) Be sure to chill well.

Lambrusco: need I say more? Lambrusco is everywhere—the largest selling imported wine in America (three million cases a year can't be wrong). Try it with ham. The slight pétillant prickle on the tongue and the strawberry pop taste aren't a bit bad with ham—nor is the price, about $2, give or take.

Zinfandel: now, before someone tells me, I know "Zin" from California isn't always light. It can be big and important in the hands of some cellar-masters. But the berry-like bouquet and fruit-in-the-mouth flavor of a Zinfandel make it a candidate for downing with that ham of yours. (It costs $2.50 to $6.50, depending on who made it.)

Tavel: this was the first, and is the most important rosé in an ocean of nondescript pink wines. Tavel is from the Rhône. It's quite dry, quite big and very good. It's a wine that would go beautifully with your holiday ham and costs about $3.50. Happy Easter! ■





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Decorators Tell All

Continued from page 30

2. Sometimes I've had rooms painted in colors that were far too strong. With a creamy glaze I've solved the problem.

3. The same thing applies if a room has been painted too pale. Darker glazes will darken it *and* improve the effect.

4. When a chair is not comfortable, I cut the back legs about three quarters of an inch. That improves the pitch. Then, it's comfortable.

5. If a chair has ugly paneling and looks like a cigar box, I edge each separate panel with black striping. It then has style.

6. If a chair has long, ugly legs I slip-cover it right to the ground and cover the legs up.

7. Bright chintzes, used as wall coverings, are sometimes difficult to live with. I cover the walls with pictures and picture lights, or posters that have been varnished with orange shellac. Even unimportant pictures look well. But use lots of them.

8. When an ugly fabric has been chosen to cover a wall, I have trimmings made and add a good color to the bad color.

9. If forced to use small Oriental rugs on top of wall-to-wall carpeting, I have them sewn into the carpeting. If it's dark (burgundy, brown, or navy blue), the Oriental rugs glow like jewels.

10. And any other mistakes, can often be banished to the kid's room. ■

Cats 'n Dogs

Continued from page 41

Active, outdoor dogs often venture into unknown and wild territories and may be exposed to many types of parasites and ear, eye or skin irritants. Barbed wire and trash are two common hazards frequently hidden in brushy areas. The American Animal Hospital Association advises that long-haired dogs should have their leg, ear and body fur trimmed before entering brushy or wooded areas. Cold weather exercises will make a greater nutritional demand on your dog. Ask your veterinarian about your dog's individual needs.

After each run check the dog's feet for bruised or blistered pads. Sore feet must be treated to prevent infection. Brush the dog's coat after each run to help eliminate dirt, burrs or other debris. A brushing will also help bring out a healthy-looking lustre by taking advantage of the added oxygen in the dog's body created by the exercise.

Jogging your dog can be done in the city or the country but it is especially pleasant to run along beaches, marshes, open fields and in obscure dells and glens. At this time of year, brown leaves still crunch under foot and only blue jays and grackles will bother to watch a solitary runner and a dog. ■

Clay Pot Blooms

Continued from page 109

The terra-cotta containers shown on pages 108 to 109 represent the work of four New York City potters, all of whom have taken literally the back-to-earth movement. Each has turned an artistic pastime into a means of earning a living.

What inspires these artist/potters? David Heger says that he has been influenced by the Kyoto school of Japanese pottery as well as the traditional European school. "Japanese ceramic pieces tend to be more stylized, but I like the way they are influenced by ordinary utensils—buckets and tubs, for example."

David's woven basket in clay duplicates a real one, yet it is water- and ovenproof. We filled it with anemones anchored in wet florist's foam and mulched with sheet moss. We show his cloth-like, tied bundle with totally white, fragrant blooms, but, as soft sculpture, it has a romantic earthiness that charms without embellishment. The same might be said of David's Chinese cabbage cachepot, which consists of four pieces of clay, first molded from a real cabbage leaf, then trimmed and joined to a square base. We lined the cachepot with fresh, crisp leaves of real Chinese cabbage and used them to hide the vase and wet florist's foam holding South African gerbera daisies.

Connie Bates, who, along with partners Susan Kay and Ellen Staller, owns a business called Terrafirma, says she likes lots of "trompe l'oeil textures . . . leaves and wood grains done by hand in high detail." We used her roasting ear and corn-leaf pot for Tom Thumb kalanchoes.

The enthusiasm of the potters is catching. Natalie Schleifer admits "I have always worked with clay; my mother must have a closet filled with objects I made as a child. I love the material and feel it is a part of me at this point."

Box shapes are Natalie's specialty and the ones shown (with four kinds of cabbage, all anchored in wet florist's foam mulched with moss) were created especially for New York City's Jean-Jacques Bloos, Ltd. "When Jean-Jacques and I first met, I got a feeling for what he liked and knew that it was what I enjoy doing. The boxes I do for him are the most primal of pieces, rolled out with a rolling pin, each of four sides then cut, seamed and joined to the bottom." Her brick-shaped vase, which we mated with a single flower of the king protea, has a similar primitive quality; it is glazed inside to make it waterproof, but unglazed on the exterior.

Natalie's pot-within-a-pot has thick walls of unglazed, dark red clay. We show it two ways, first with an arrangement of Egyptian cypress leaves and sweet smelling freesias in the center (anchored in wet florist foam carpeted with wood moss), surrounded by broccoli flowerets and, as a planter for Christmas cactus.

Kitty Bright describes herself as "a farm girl who was always planting vegetables." Then she grew up, got married, had children, baked bread and built stone walls. Divorce followed and Kitty found her livelihood in clay, first in the country, where she set vases of wild flowers on her worktable to inspire the shaping of those on her pots (like the ones we show with maidenhair and pteris ferns) and now in New York where her containers are offered at Mädderlake.

Kitty's crescent-shaped pots may be used as planters (we gave each its own earth-star bromeliad, known botanically as *Cryptanthus*) or to serve crudités or other hors d'oeuvres.

To clean fine terra cotta, use warm, sudsy water, but don't put it in a dishwasher. Bake only in a piece that comes labeled "ovenproof." And, finally, if your factory-molded, unglazed clay flowerpots are covered with unsightly mold, too much moss or a chalky buildup of mineral salts from water and fertilizer, here's how to restore them: submerge in a tub or pail of hot water; leave them to soak overnight. Scrub clean, rinse, then soak overnight in a solution of ½ cup vinegar to one gallon of water. ■



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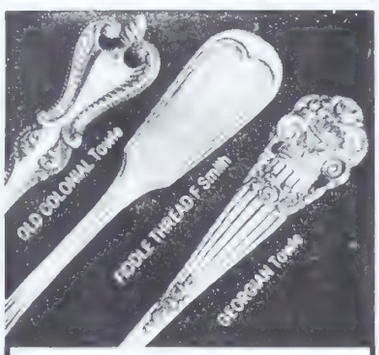
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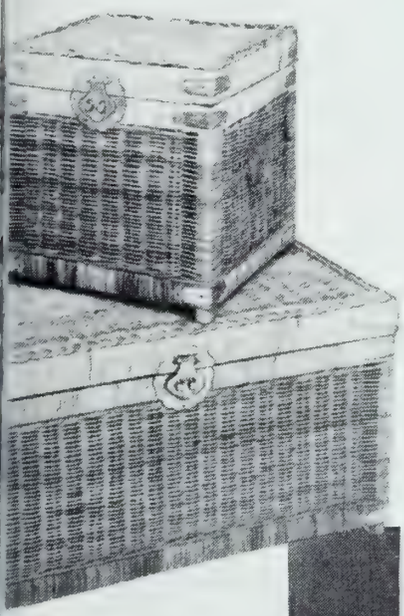
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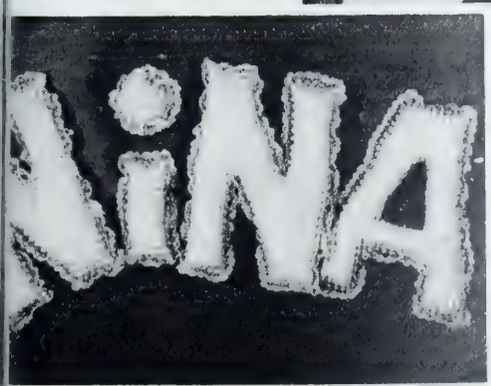
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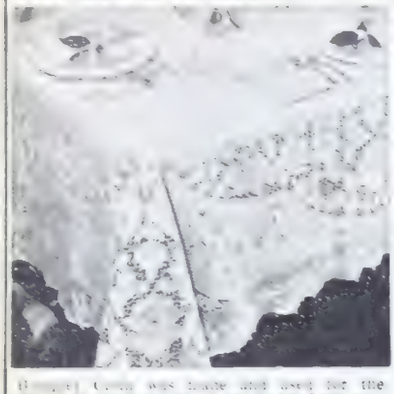
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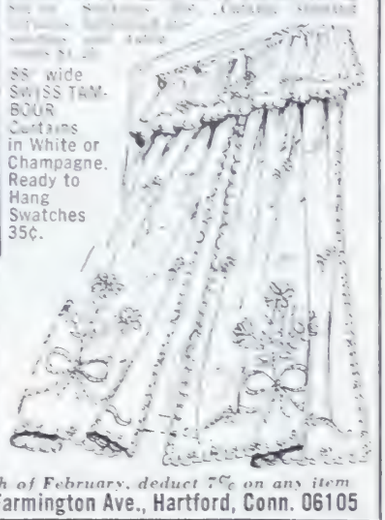
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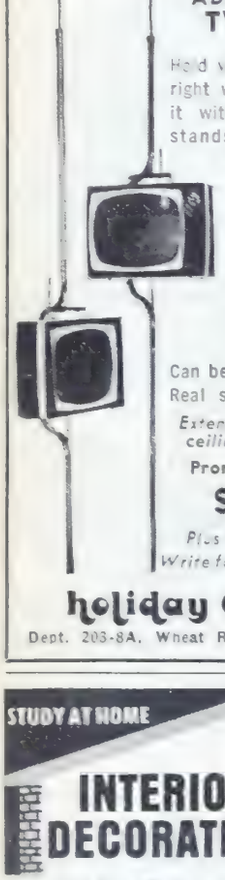


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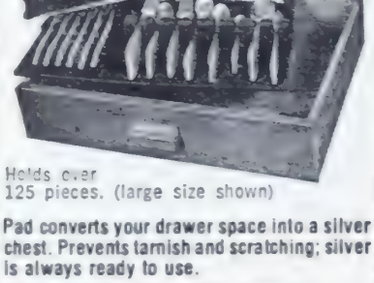
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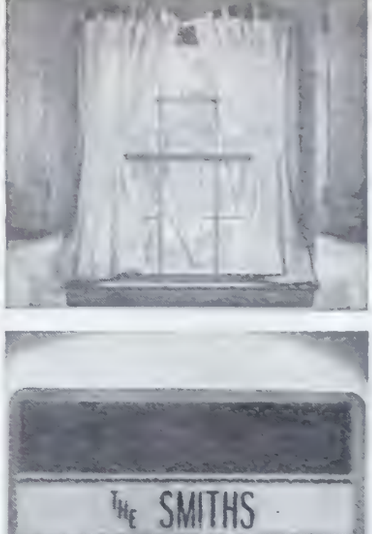
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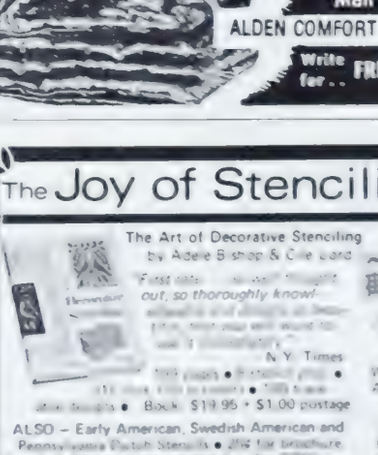
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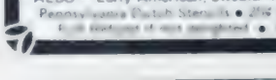
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Every 58-Year Old Woman Should Look Like This!

It's true — as much as 10 to 15 years younger-looking than you look today, thanks to the development of the new ALL-DAY FACIAL FIRM-UP that MAKES YOUR FACE GROW YOUNGER BY THE MINUTE — and keeps you younger-looking for the rest of your life!



EDITOR'S NOTE:

18 years ago, the woman you see pictured above . . . Mrs. Marie Glantz of Fairfield, Conn. . . . woke up on her 40th birthday . . . looked in her mirror . . . and DECLARED WAR on age.

Not willing to merely sit back and let time destroy her natural beauty, she decided to do something about it ONCE AND FOR ALL. And what she did is the most sensible, logical approach to the FINAL TRIUMPH over the ravages of time. She consulted some of the most prominent dermatologists and skin specialists. Urged, coaxed and practically begged them to come up with a new solution to a woman-over-30's greatest problem . . . an aging complexion.

Finally, after years of intensive searching, testing and retesting, she was given an INCREDIBLE ANSWER . . . more than she had ever hoped for in her wildest dreams. How successful is it?

Well, look at her picture — unretouched, unaltered — taken when she was 58 years, 2 months and 17 days old. And ask yourself: "How can a grandmother of 58 possibly look as young and attractive as she does?" Almost seems impossible, doesn't it? But not when you read how doctors — **without the use of plastic surgery** — showed this woman a medically proven way to INSTANTLY firm and tighten facial tissues **in just seconds — reverse years of aging appearance IN JUST MINUTES** . . . make lines, wrinkles and crow's feet disappear from sight for up to 8 hours at a time, (so that with just two of these new kind of 60-second beauty-treatments a day you finally rid yourself of those cruel lines and signs of age FOREVER . . . **actually make yourself look like you've grown a brand new skin!**

Now read the full facts for yourself — as described by leading medical doctors . . . how you too can actually MAKE YOUR FACE GROW YOUNGER BY THE MINUTE . . . and keep yourself looking younger, EACH AND EVERY DAY FOR THE REST OF YOUR LIFE!

NOW! WELCOME TO THE AGE OF THE ALL-DAY FACIAL FIRM-UP!

How would you like to take all those lines and signs of age that shout your age to the world — and in just a matter of minutes actually make them disappear from sight . . . the same way professional people who depend upon their appearance for a living now shed years from their appearances ALMOST INSTANTLY! Yes, how would you like to take a wondrous tissue tightening extract that doctors report TIGHTENS AND FIRMS aging skin on contact — apply it to those lines, wrinkles, crow's feet and furrows that rob you of natural youth and beauty . . . and in just minutes see your entire face and neck take on a new youthful smoothness . . . ACTUALLY GROW YOUNGER LOOKING BEFORE YOUR VERY EYES . . . as all those signs of age DISAPPEAR FROM SIGHT IN JUST MINUTES!

THAT PERPETUAL YOUTHFUL LOOK — FINALLY YOURS!

Yes, this is the "Lifetime Youth Treatment" that now awaits you thanks to a brilliant instant-acting formula that actually smoothes and tightens collapsed skin areas . . . draws them firm and supple once more . . . makes complexion problems disappear from sight COMPLETELY . . . so that your skin literally GROWS YOUNGER-LOOKING before your very eyes . . . in just minutes . . . and keeps that fresh glow of youth for hours at a time each and every day FOR THE REST OF YOUR LIFE!

A DOCTOR EXPLAINS HOW IT IS POSSIBLE TO MAKE YOUR FACE GROW YOUNGER BY THE MINUTE!

"Let's be frank. Let's be honest. Nothing but plastic surgery can permanently lift away lines and wrinkles. And up to now, if you wanted to make yourself look 10-15-20 years younger your only hope was not a cosmetic expert, but a surgeon!

But suppose medical science now told you of a wondrous approach to that LIFETIME LOOK OF YOUTH that doesn't rely on permanent methods like surgery. But instead . . . a series of daily treatments of an amazing 'wonder-extract' that tightens and firms skin ON CONTACT . . . draws it firm, supple, youthful-looking in just 3 to 5 minutes . . . actually makes lines, wrinkles and crow's feet DISAPPEAR FROM SIGHT for up to a full 8 hours at a time. That's right, YOURS FOR THE REST OF YOUR LIFE . . . a more youthful-looking skin all day, all night, in fact even while you sleep . . . thanks to this ALL-DAY FACIAL FIRM-UP that works so quickly, so effectively you can stand before your mirror and literally WATCH YOUR FACE GROW YOUNGER BY THE MINUTE!"

SO EFFECTIVE — EVEN WITHOUT MAKEUP, EVEN IN BROADEST DAYLIGHT — YOUR SKIN LOOKS AND FEELS UP TO 10 TO 15 YEARS YOUNGER!

Yes, this is the miracle that this wondrous ALL-DAY FACIAL FIRM-UP does for your skin. It plumps out collapsed surface tissues — the cause of lines, wrinkles, crow's feet. It gives an ALL-DAY "Lift" to your complexion . . . meaning lines, wrinkles, saggy spots and pouches vanish from sight in just minutes for hours at a time. It INSTANTLY "Youthifies" the texture of your skin . . . firms and smooths the crinkled areas, the frown marks, the furrows . . . makes your entire face look so young again . . . that even without a drop of makeup or cosmetics you look as much as 10 to 15 years younger for up to 8 hours from each treatment. Meaning, just 2 applications a day . . . one in the morning, one in the evening makes your skin look young, fresh, beautiful all the time.

NOT A MAKE-UP, NOT A COVER-UP BUT AN ALL-DAY FACIAL FIRM-UP THAT MAKES SKIN GROW FIRMER, SMOOTHER INSTANTLY!

Even more important . . . it means that other people will think you are up to 10 to 15 years younger than you really are because wrinkles, lines, deep glaring furrows will no longer mar your beauty.

And, most important of all it means that from this day on instead of trying to hide and mask complexion problems beneath a layer of cosmetics and makeup . . . you FIRM THESE PROBLEMS AWAY . . . MAKE THEM DISAPPEAR FROM SIGHT ONCE AND FOR ALL with this incredible approach to a more youthful appearance, more radiant beauty FOR THE REST OF YOUR LIFE.

PROVE IT YOURSELF ENTIRELY AT OUR RISK!

The name of this exciting all-day facial firm-up is "Nutri-Lift E/25" — an instant firm-up formula that actually makes your face grow younger-looking FOR THE REST OF YOUR LIFE!

But to really experience the thrill of watching lines, wrinkles, crow's feet and furrows vanish from sight before your very eyes . . . we invite you to try "Nutri-Lift E/25" entirely at our risk on this introductory trial offer.

Simply send the no-risk coupon today. When your "Nutri-Lift E/25" All-Day Facial Firm-Up arrives . . . simply apply to any problem area of your face or neck that now broadcasts your age to the world. If in just 60 seconds time, you do not feel an INSTANT FIRM-UP action on the surface of your skin . . . if, in just 3 minutes time you do not see all those lines and signs of age disappear . . . in other words, if your entire face doesn't INSTANTLY look up to 10 to 15 years younger . . . simply return within 30 days for a full refund (except postage and handling, of course). Could anything be possibly fairer?

Remember . . . thanks to this incredible scientific development no woman need ever again look her age . . . so act now!

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MORE LIVING PROOF! — as demonstrated by 44-year old leading fashion model



8:00 A.M.
[illegible] wrinkles still stare through [illegible] to the world.



8:03 A.M.
[illegible] ALL-DAY FACIAL FIRM-UP is applied [illegible] skin!



8:05 A.M.
Thrilling new INSTANT-YOUTH treatment is finished . . . her face has actually grown up 10 to 15 years younger-looking! Lines and wrinkles have disappeared from sight . . . she has finally solved the problem of an [illegible] ALL-DAY FACIAL FIRM-UP that makes your face GROW YOUNGER BY THE MINUTE!

Look at this photographic accentuation of the wondrous effects of this new all-day facial firm-up . . . isn't it incredible how in mere minutes all lines and signs of age are gently firmed away.

MAIL NO-RISK COUPON TODAY



NUTRI-BIO. LAB SALES, Dept. JNLN-24
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Philadelphia, PA 19176

Please send me on the no-risk basis described above the "Nutri-Lift E/25" Cream I have checked. I understand that if at the end of 30 days I am not thrilled and delighted in every way with my new, youthful appearance, I will receive a full refund of my purchase price (except postage & handling).

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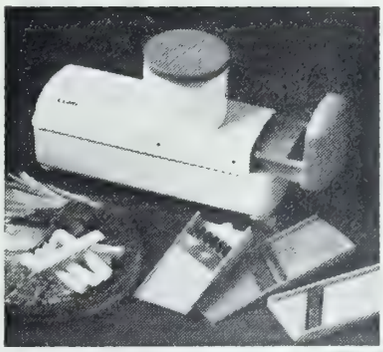
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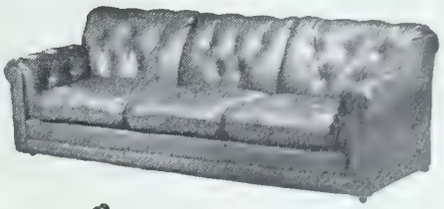
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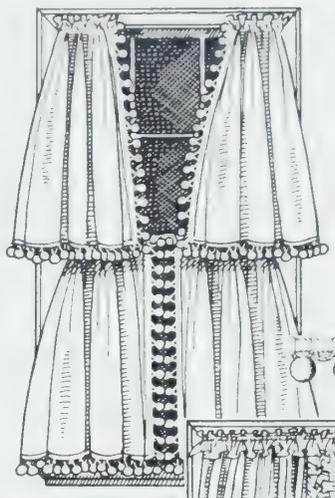
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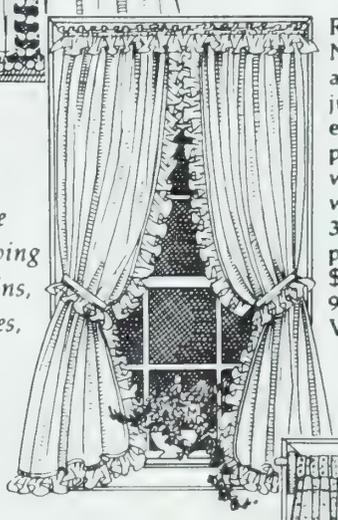
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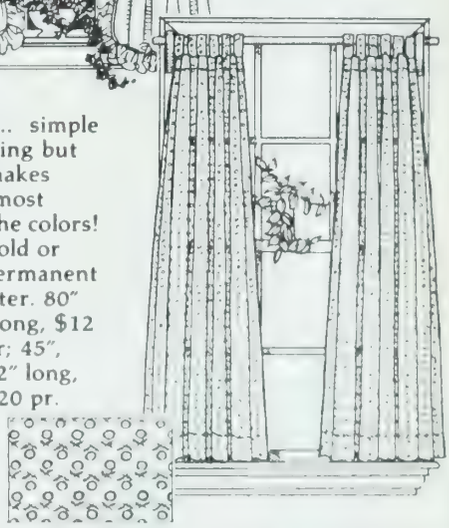


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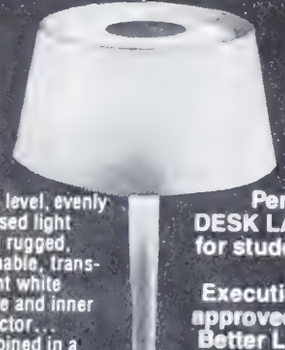
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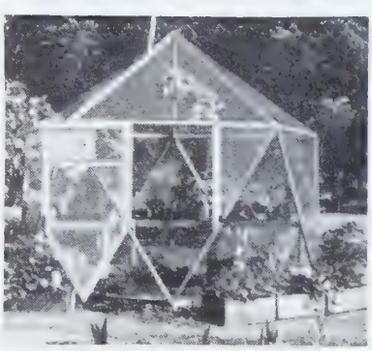
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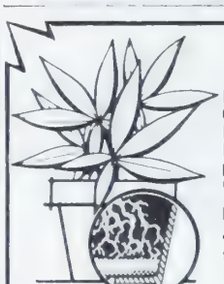
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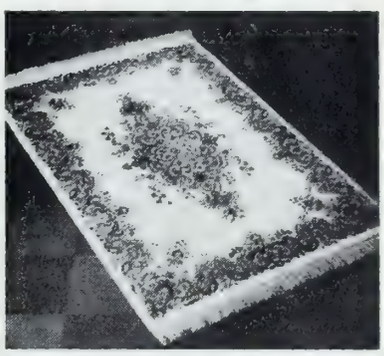
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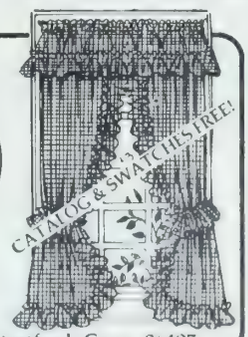
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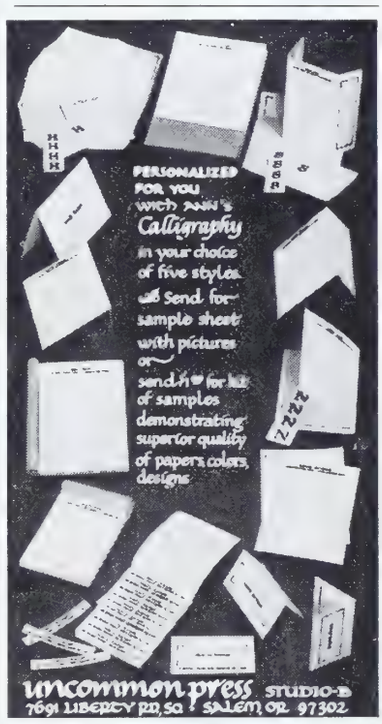


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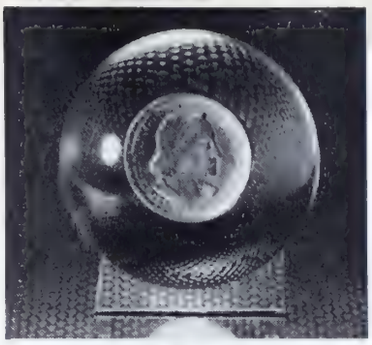
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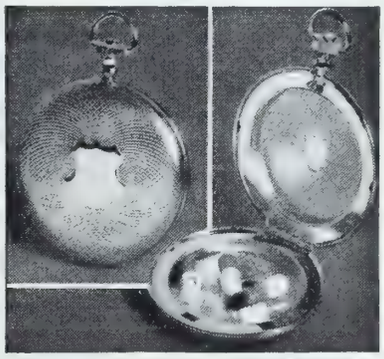
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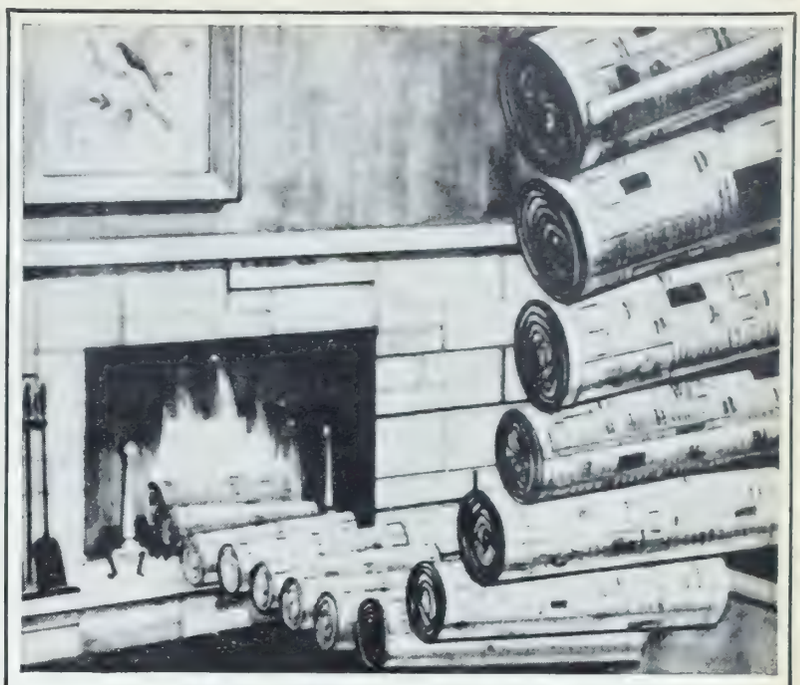


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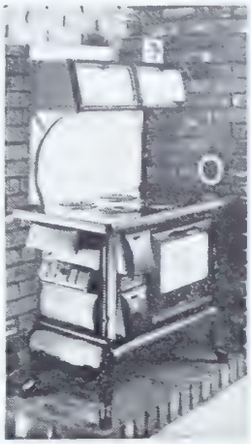
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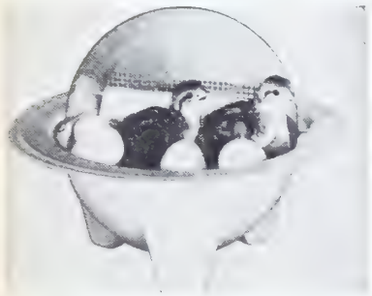
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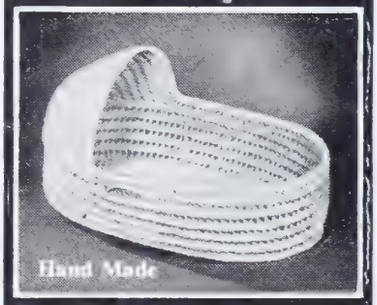
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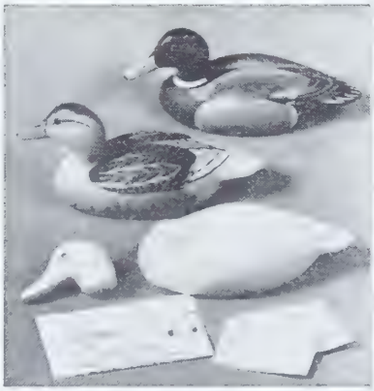
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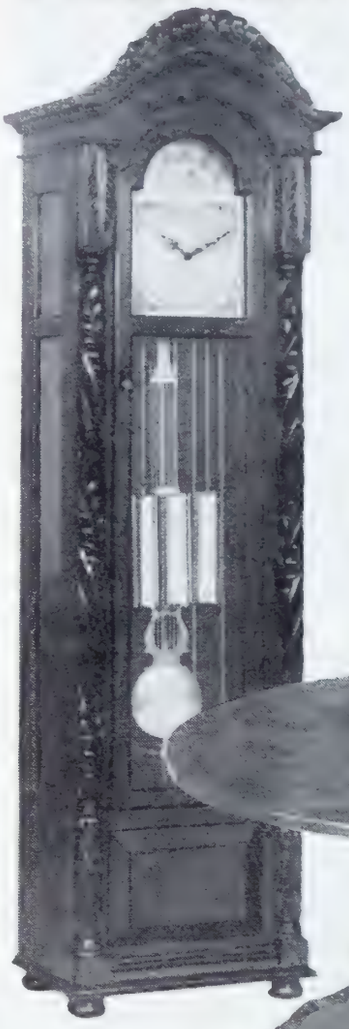
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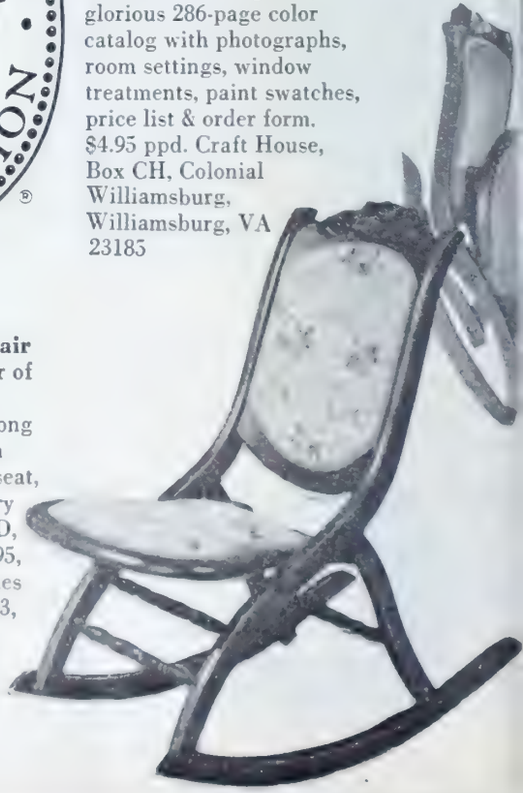
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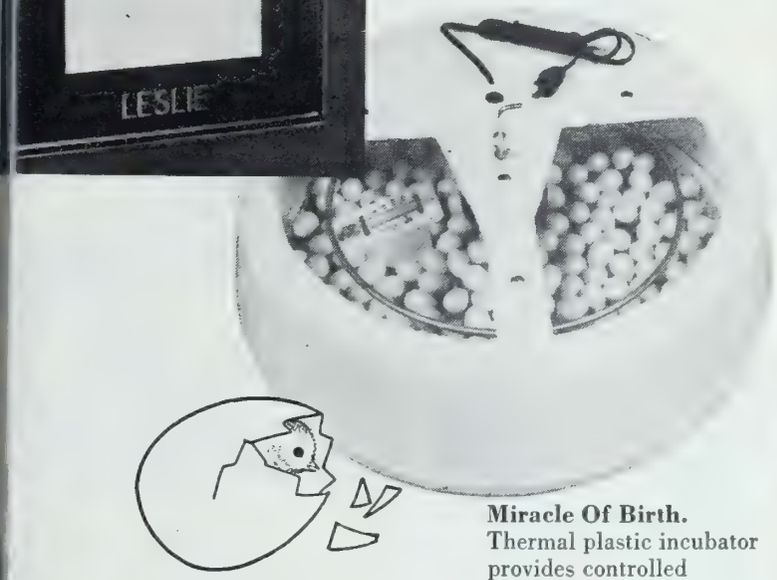
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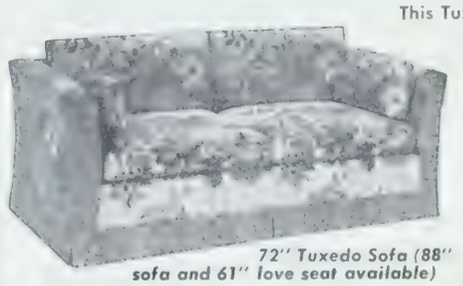


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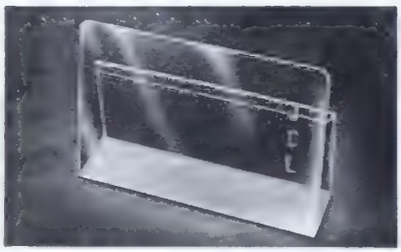
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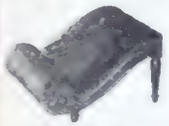
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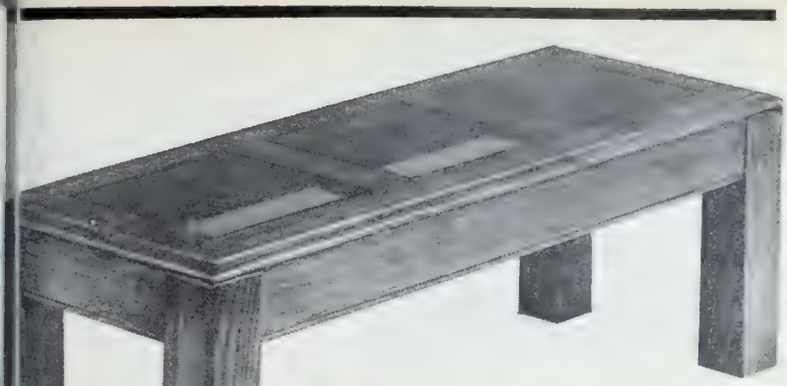
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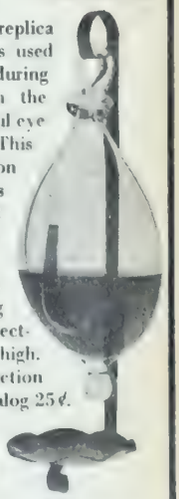
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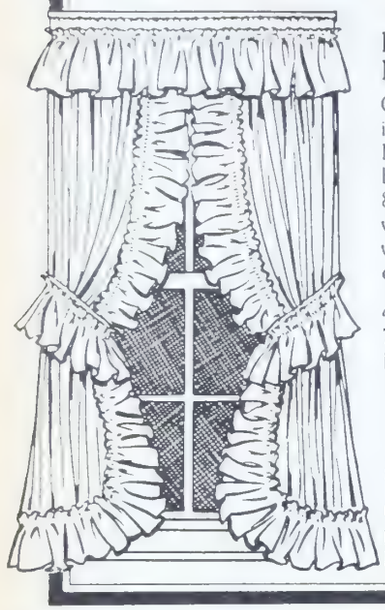


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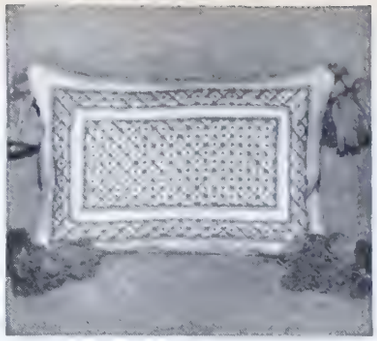
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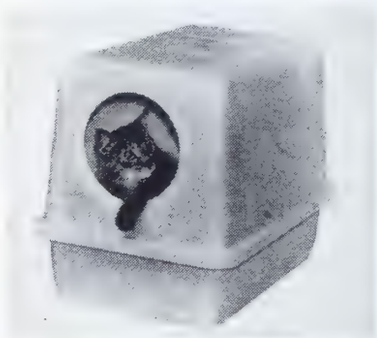


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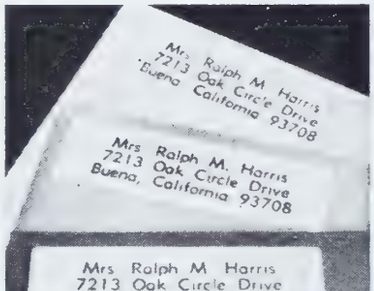
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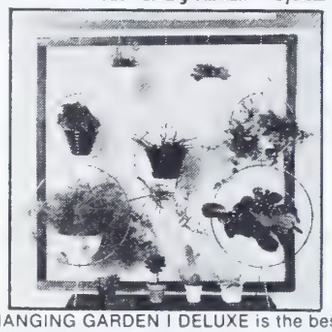
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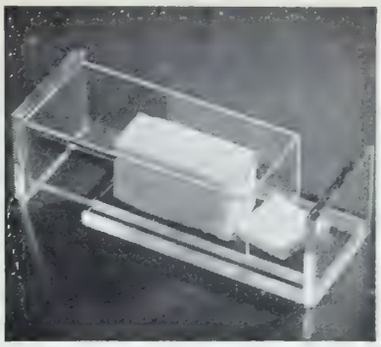
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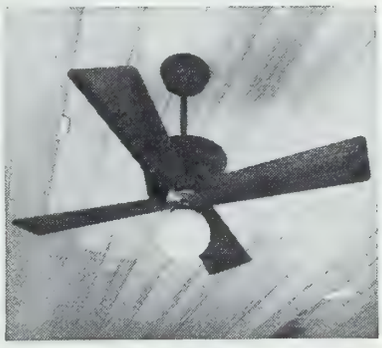
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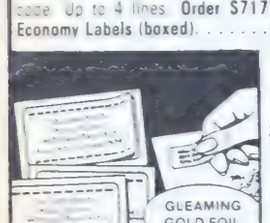
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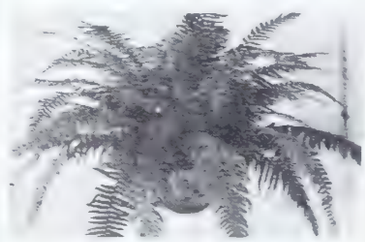
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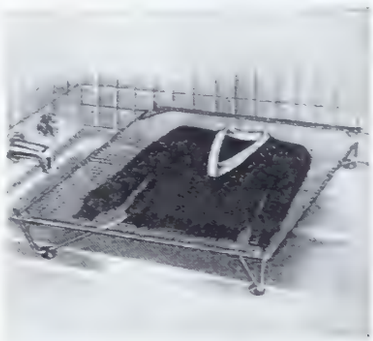
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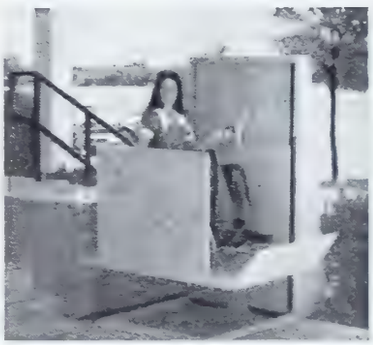
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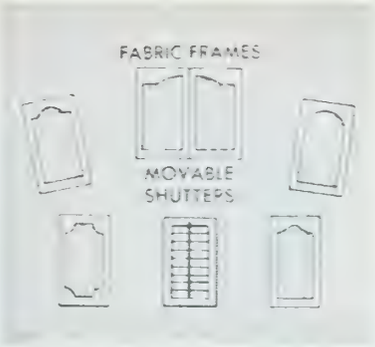


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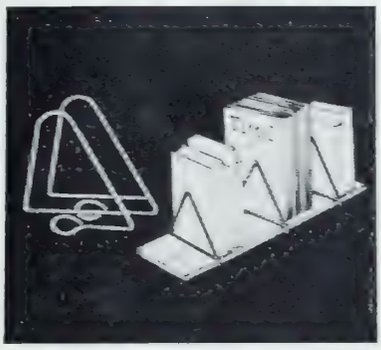


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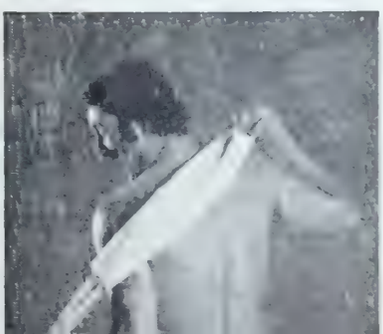
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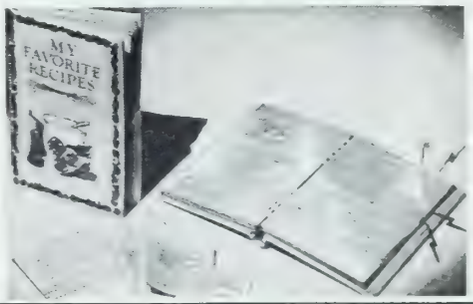
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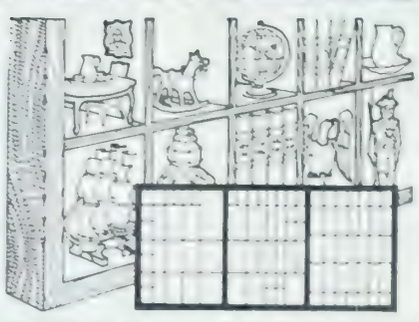
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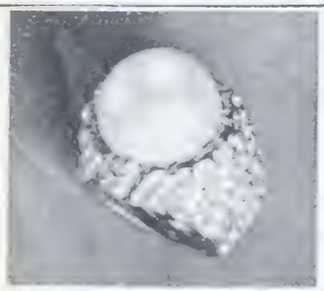
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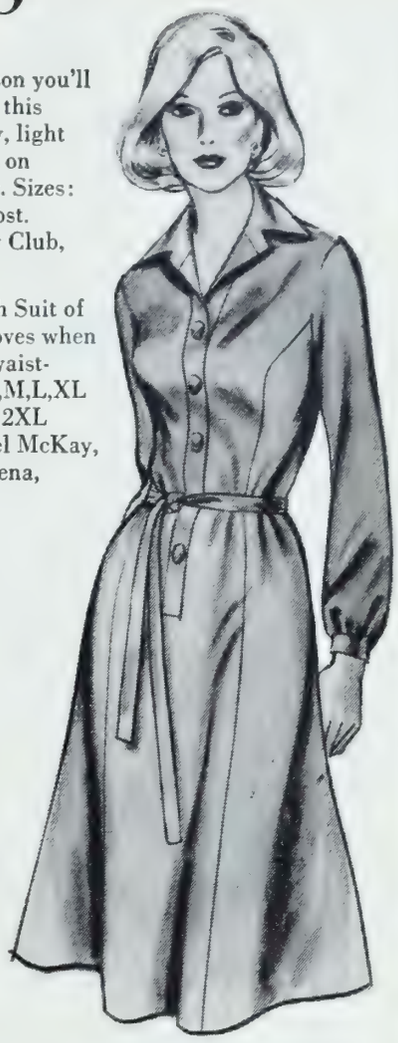
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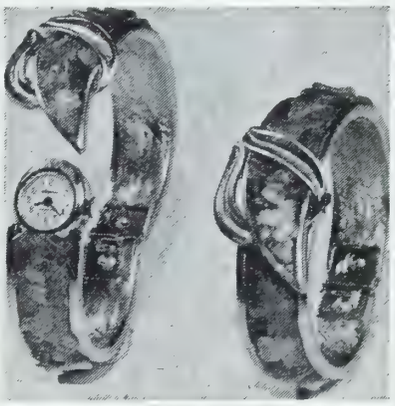
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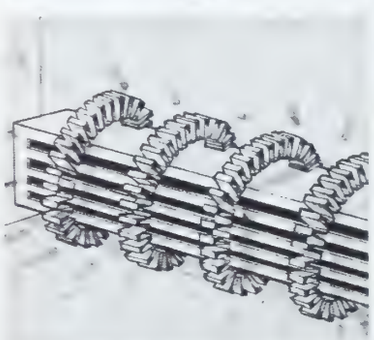
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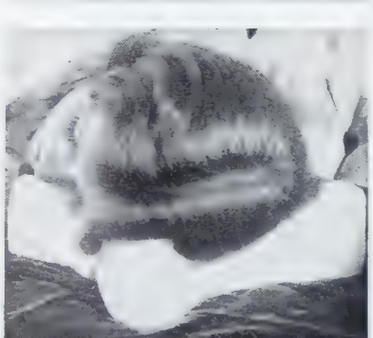
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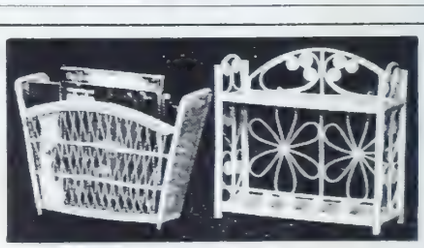


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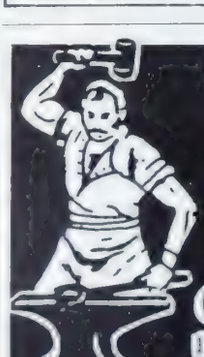
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Proof: Firmaloss Plan Works.

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IF YOU'RE 10% OVERWEIGHT — Drink one glass of Firmaloss Crash Weight Loss for breakfast. Enjoy your lunch and dinner, without giving up a single food you love. (See our No-Hunger Guide for tasty ideas.)

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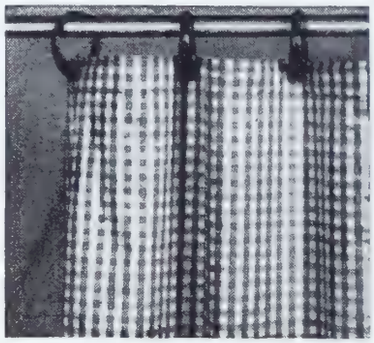
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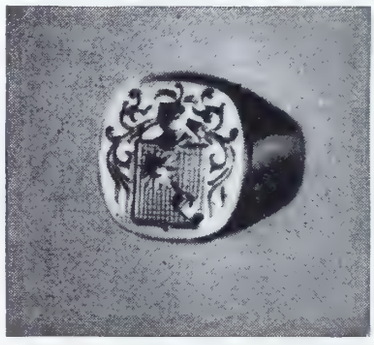
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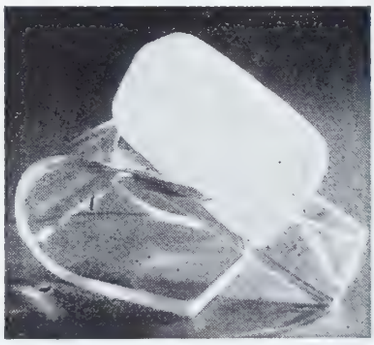
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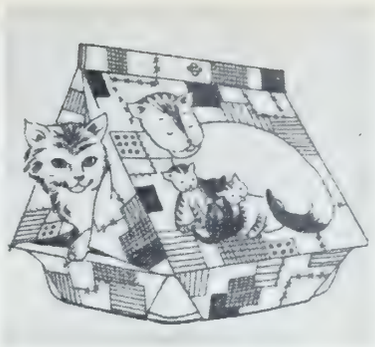
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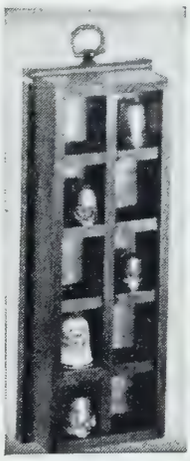
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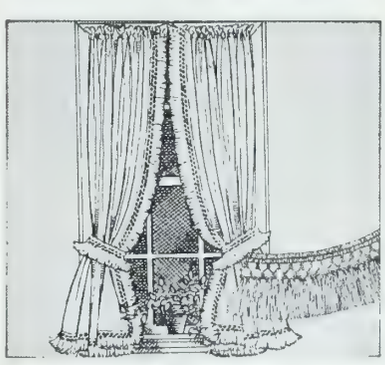
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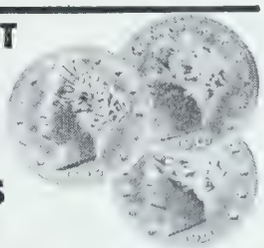


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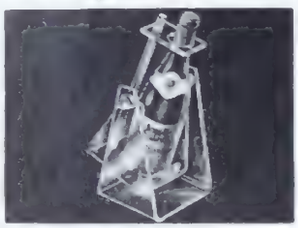
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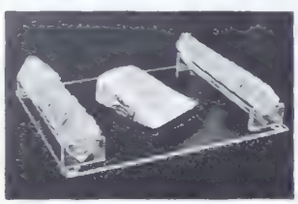


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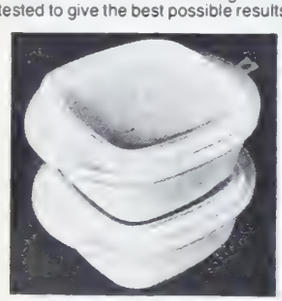
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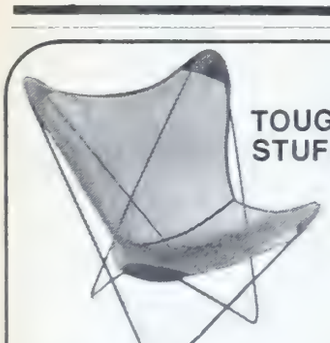
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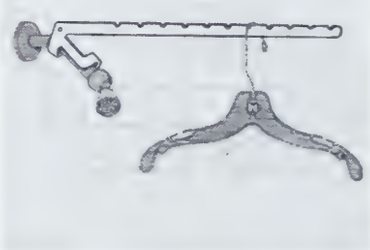
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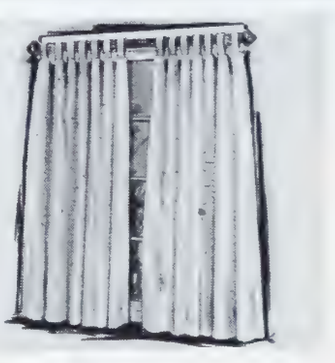
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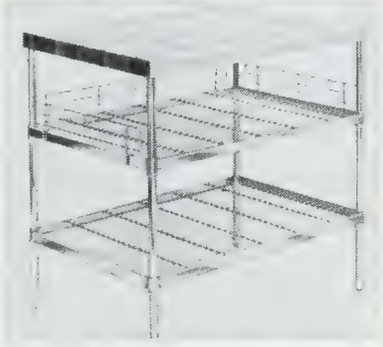
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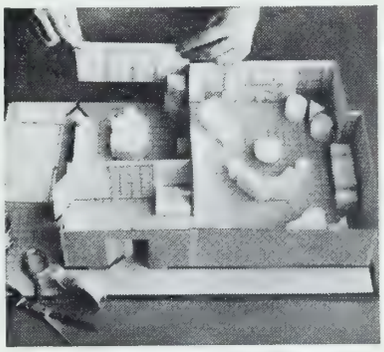
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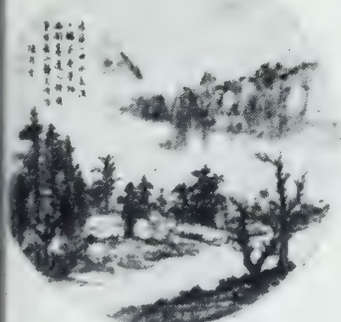


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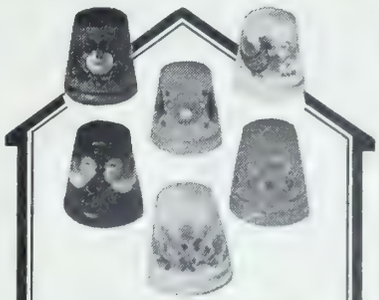
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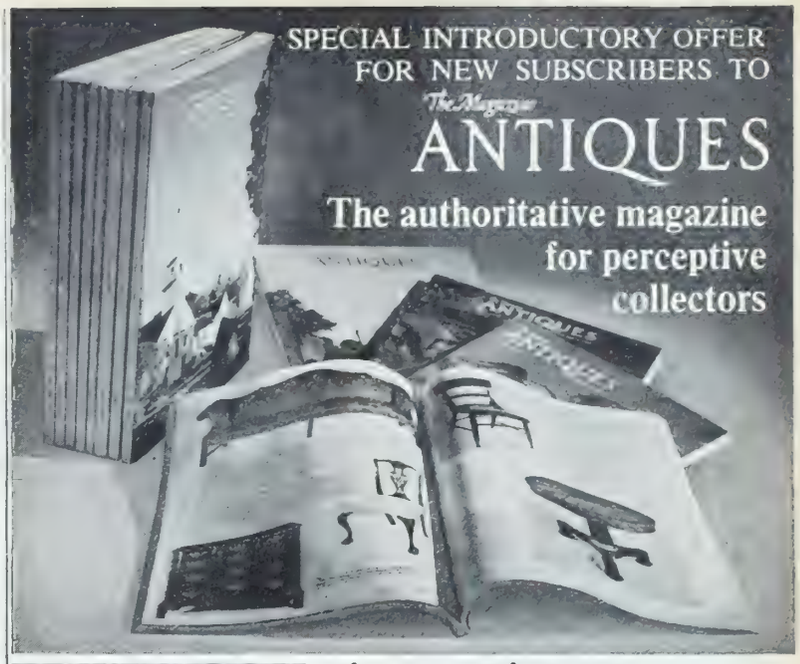


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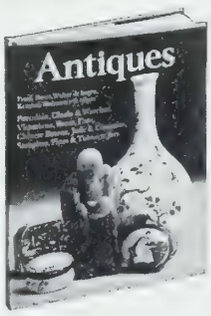
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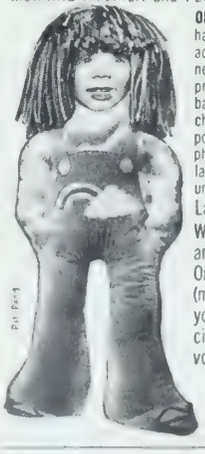
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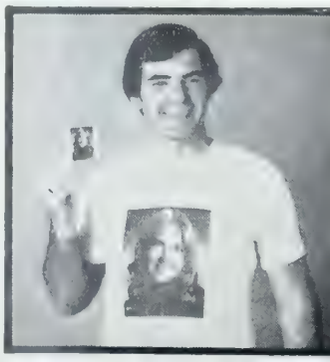


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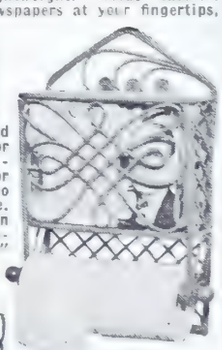


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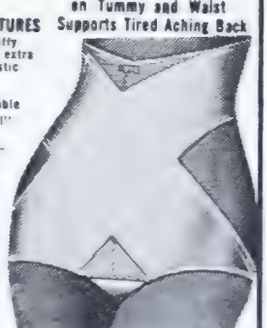
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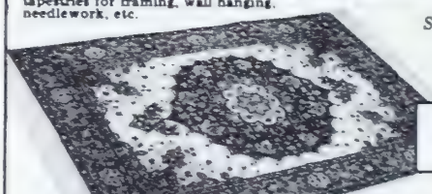
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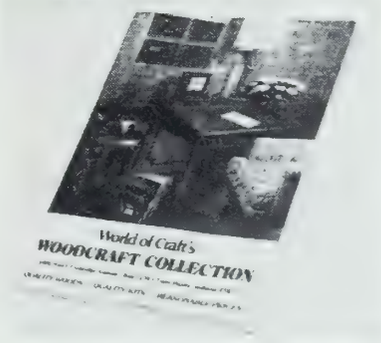
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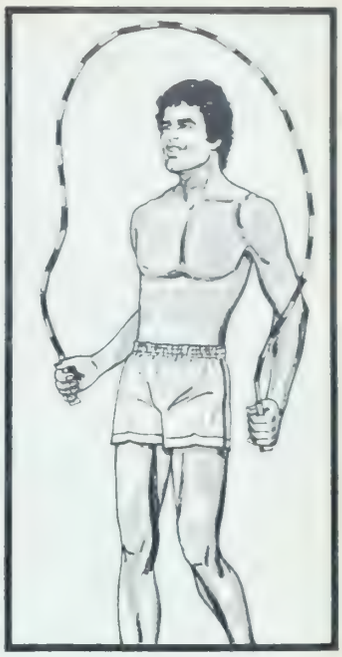
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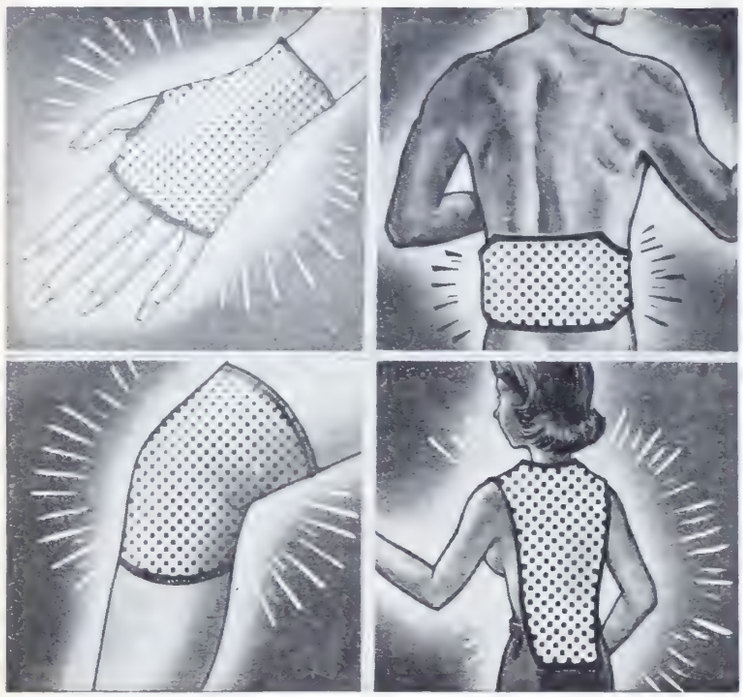
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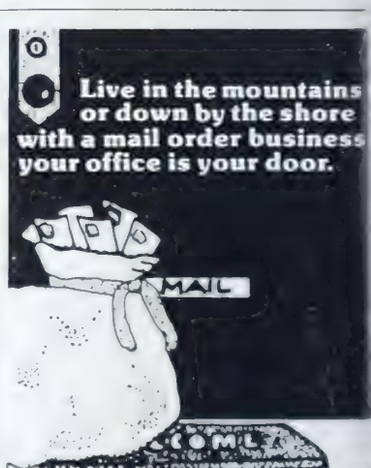
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PRODUCT INFORMATION

Asterisks note the items available through decorators only. Retail stores are listed where possible. For merchandise listed by the manufacturer, write to the manufacturer. No listing may indicate a custom-made, antique or privately owned article. Include issue date and page number.

PAGES 57-61—TRAVEL SOUTH

Page 57: Shuck mop, broom, oak basket, **Ozark Foothills Handicraft Guild,** P.O. Box 140, Highways 5, 9, & 14, Mountain View, Ark. 72560. Broomcorn broom, **Southern Highland Handicraft Guild,** 15 Reddick Rd., P.O. Box 9145, Asheville, N.C. 28805. Jar, **Jugtown Pottery,** Route 2, Seagrove, N.C. 27341. Covered urn, **Piedmont Craftsmen, Inc.,** 300 S. Main St., Winston-Salem, N.C. 27101.

Page 58: Applehead doll, **Ozark Foothills Handicraft Guild.** Aunt Ginny with churn, Uncle Pink with chair, stoneware plate, **Joe L. Evins Appalachian Center for Crafts,** Capitol Hill Bldg., Room 274, Nashville, Tenn. 37219. Cornshuck dolls, **Craftsmen's Guild Of Mississippi,** Box 1341, Jackson, Miss. 39205. Throw, hooked rug, pitcher, **Kentucky Guild of Artists & Craftsmen, Inc.,** Box 291, Berea, Ky. 40403. Cherokee Indian River cane baskets, Cherokee Indian basket, **Qualla Arts & Crafts Mutual Inc.,** P.O. Box 277, Cherokee, N.C. 28719. Gullah basket, Sweetgrass basket, egg basket, **South Carolina Arts Commission Crafts Development Program,** 16 Charlotte St., Charleston, S.C. Birds, Koasati basket, **Lafayette Natural History Museum & Planetarium,** 637 Girard Park Drive, Lafayette, La. 70503. Raku flower jar, brown stoneware plates, **The Signature Shop,** 3267 Roswell Rd., Atlanta 30305. Salt-glaze mugs, wool rug, knife, French tasting spoon, cookie jar, small lidded jar, bowl, **Jugtown Pottery.** Ceramic lantern, **Alabama Crafts Council,** P.O. Box 1843, Tuscaloosa, Ala. 35401. Stoneware casserole, **Fredericksburg Pottery,** 800 Sophia St., Fredericksburg, Va. 22401. Porcelain vase, **Penland School Of Crafts,** Penland, N.C. 28765. Glass vase and bowl, **Dale Brownscombe,** Box 330 B, Route #3, Bakersville, N.C. 28705. Rag rug, **Southern Highland Handicraft Guild.**

Page 59: Placemat, Chitimacha baskets, **Lafayette Natural History Museum & Planetarium.** Tumblers, **Engelhardt Art Glass, McGuffey Art Center,** 201 Second St. NW, Charlottesville, Va. 22901. Quilt, **Ozark Foothills Handicraft Guild.** Double wedding ring quilt, **Bonnie Steelman,** P.O. Box 73, Deep Gap, N.C. 28618. Blue and white quilt, **Unicoi Crafts Shop,** P.O. Box 256, Helen, Ga. *Page 60:* Weather vane, **Black Warrior Forge,** 2215 University Blvd. East, Tuscaloosa, Ala. Carved box, **Handcrafted Designs In Wood,** 601 21st St., North Beach, St. Augustine, Fla. 32084. Iron fork and poker, trivet, **South Carolina Arts Commission Crafts Development Program.** Broom, dulcimer, **Southern Highland Handicraft Guide.** Plaid afghan, **Joe L. Evins Appalachian Center For Crafts.**

Page 61: Cradle, **Unicoi Crafts Shop.** Bed canopy, coverlets, **Blowing Rock Crafts Inc.,** P.O. Box 314, Valley Blvd., Blowing Rock, N.C. 28605. Cornshuck dolls, broom, **Ozark Foothills Handicrafts Guild.** Cherokee Indian doll, rug, pitcher and jug, **Jugtown Pottery.** Paperweight, **Gil Johnson,** Celo, Route 5, Burnsville, N.C. 28714. Hammock, ironwork, **South Carolina Arts Commission Crafts Development Program.** Wallhanging, **Kentucky Guild Of Artists & Craftsmen Inc.** Weaving, **The Signature Shop.** Barbara Grennell wallhanging, **Piedmont Craftsmen Inc.** Earthenware duck vase, **Craftsmen's Guild Of Mississippi.**

PAGES 90-93—BACK TO THE FARM

Retail sources, Page 90: Schoolhouse chair and "Wabash Cannonball" bed (*page 93*) available at **Abraham & Straus,** Brooklyn, **Gabbert's,** Dallas, **Lammert's,** St. Louis, **The May Co.,** Los Angeles. *Page 91:* Wrought-iron bed available at **Capwell's,** Oakland; **Emporium,** San Francisco; **Finger Furniture Co.,** Houston; **Hecht's,** Washington, D.C.; **Higbee's,** Cleveland. *Page 92:* Four-poster bed available at **Colby's,** Northbrook, Ill.; **W & J Sloane,** Atlanta, Houston and N.Y.C. French pine bed (*background*) available at **The Colonial Shoppe,** Sutter Place Mall, 5221 S. 48th St., Lincoln, Neb., 68516; **Habersham Plantation Country Store,** Exton Square Mall, Exton, Pa., 19341; **Plantation Collections,** 3161 Castro Valley Blvd., Castro Valley, Calif. 94546.

PAGES 94-95—EXTRA CLOSET

Retail sources, Page 94: **Field's,** Chicago; **Gabbert's,** Dallas; **Rich's,** Atlanta; **Stix Baer & Fuller; Woodward and Lothrop,** Washington, D.C. **Cristal d' Arques** glass, **Macy's,** N.Y.C. *Page 95, left:* Armoire available at fine furniture stores in the U.S. Pottery available at **Bloomingdale's,** 1000 Third Ave., N.Y.C. *Top:* **The Colonial Shoppe,** Sutter Place Mall, 5221 S. 48th St., Lincoln, Neb. 68516; **Habersham Plantation Country Store,** Exton Square Mall, Exton, Pa. 19341; **Plantation Collections,** 3161 Castro Valley Blvd., Castro Valley, Calif. 94546. *Bottom:* **Gabbert's,** Dallas; **Lammert's,** St. Louis; **The May Co.,** Los Angeles. (*Continued*)



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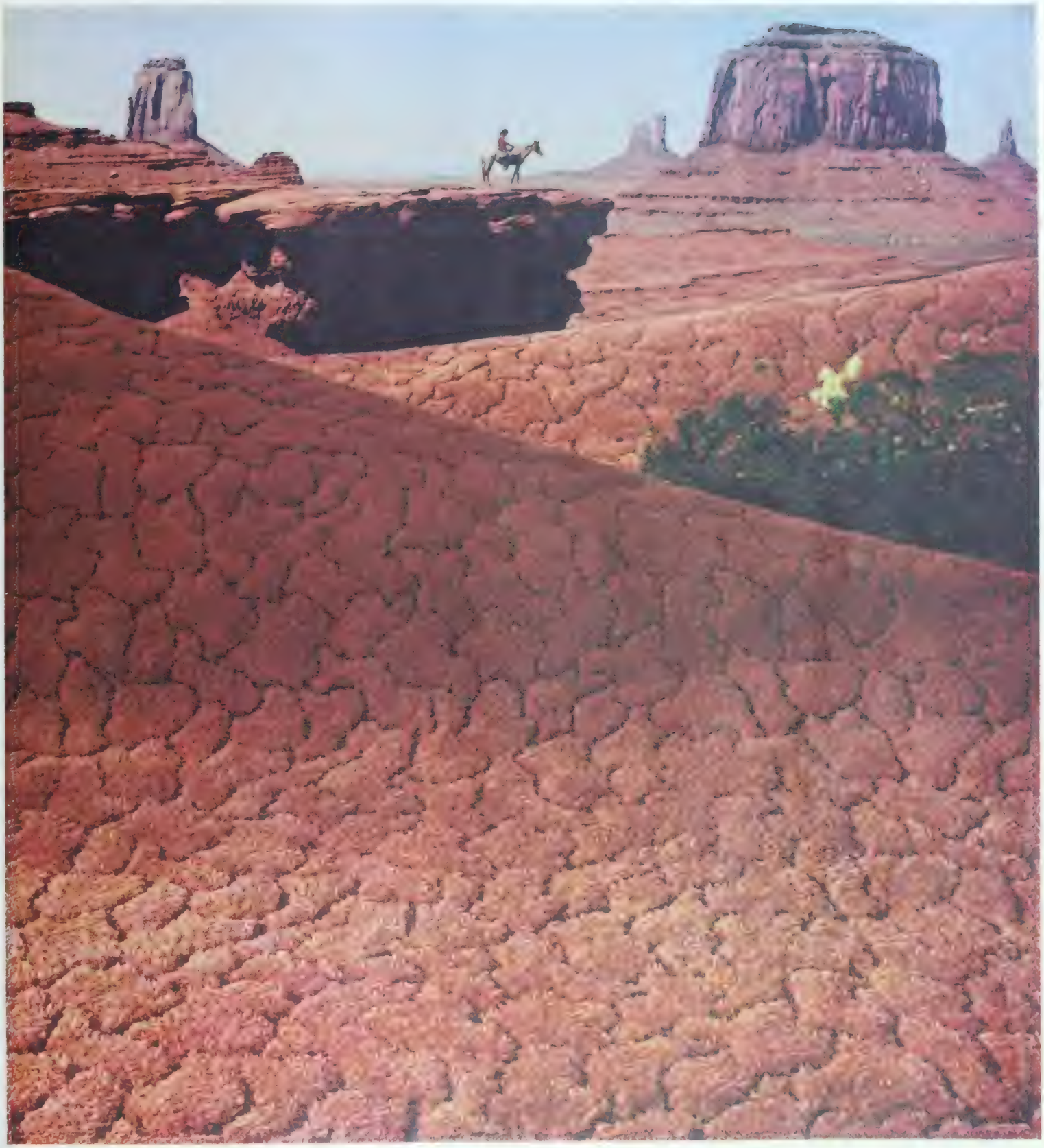
PAGES 102-103—PLEASURES
Page 102: Print and patchwork tablecloths, **Thomas K. Woodard,** 1022 Lexington Ave., N.Y.C. 10021. Retail addresses: **Ronaldo Maia Flowers,** 27 E. 67 St., N.Y.C. 10021; **Cherchez,** 854 Lexington Ave., N.Y.C. 10021.
Page 103, Retail addresses: All wicker furniture available at **Abraham & Straus,** Brooklyn; **Capwell's,** El Cerrito, Calif.; **Marshall Field,** Chicago.

PAGES 110-113—FRAME THE VIEW
Living room: Furniture designed by Myron Goldfinger. Plants, **Plant Specialists,** 524 W. 34th St., N.Y.C. 10001.
Dining room: Table and chairs, **Knoll International.***
Bedroom: Vanity table and desk chair designed by Gardner Leaver. Cabinets by **Morello Woodworks,** 545 Myrtle Ave., Brooklyn, N.Y. 11205.
Master bathroom: Chair, **Knoll International.***

PAGES 114-119—BARN RAISING
Foyer: Carpet, **Harootunian Oskan & Sons,** 51 E. 54th St., N.Y.C. 10022. Chair, **Atelier International.***
Living room: Sofa and wall unit, table by **Gwathmey-Siegel Associates.** Black chairs and small chair, **Atelier International.*** Rug, **Harootunian Oskan & Sons.** Chairs, **Stendig Inc.***

PAGE 125—COUNTRY TABLEWARE
Retail sources: "Blue Chinese Bird" dinnerware, **J. L. Hudson,** 1206 Woodward, Detroit 48226. Brown-tinted earthenware, **Tiffany & Co.,** 727 Fifth Ave., N.Y.C. 10022. Napkin, **Frank McIntosh at Henri Bendel's,** 10 W. 57th St., N.Y.C. 10019. Cotton napkin, silk napkin ring, earthenware plate and beaker all at **Groundworks,** 231 E. 58th St., N.Y.C. 10022. Matching yardage, **Pierre Deux,** 353 Bleecker St., N.Y.C. 10014. Flatware, **Design Research,** 53 E. 57th St., N.Y.C. Pie Plate, **Cathy Karp,** R.D. 2, North Rd., East Poestenkill, Averill Park, N.Y.

PAGE 126—EASTER DINNER
"Blue Line" dinnerware, **Royal Copenhagen Porcelain,** 573 Madison Ave., N.Y.C. 10022. "Acorn" sterling carving knife and fork, **Georg Jensen Silversmiths,** 601 Madison Ave., N.Y.C. 10022. Oyster plates, **Hammacher-Schlemmer,** 147 E. 57th St., N.Y.C. 10022. Salad bowl, **Mayhew-Copley,** 509 Park Ave., N.Y.C. 10022. Fabric, **Pierre Deux,** 353 Bleecker St., N.Y.C. Flowers, **Jean Jacques Bloos,** 1018 Lexington Ave., N.Y.C. ■



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Jane Steele
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My sister-in-law's Aunt Agnes bought it in 1934. Talk about a great investment!

It was handed down to me in 1957, and I nearly didn't take it, I thought it was so old. But after 21 years as our second refrigerator, it still works like a charm!

And aside from a new door seal my husband put on, it hasn't needed one repair.

Of course, it doesn't have all the improvements and innovations GE's added over the years. Like automatic defrosting. And an ice dispenser on the door.

But it really gives me confidence in the reliability and dependability of General Electric products. I told Mary Ellen, get a GE. They can't be beat, really.

Great Aunt Agnes Spina
West Orange, New Jersey

I've spent nearly half a century depending on GE refrigerators.

We bought one of these GE refrigerators in the mid-fifties, after we decided to get up to date and give away the faithful old 1934 GE "Monitor" Jane has now.

What a workhorse! Why, our son and his friends must have opened this door thousands of times.

Soda was always cold, ice cream stayed hard. And, would you believe, it never needed any service.

So naturally, when we modernized again five years ago, we went right back to GE for a big, beautiful side-by-side.

We love how well General Electric refrigerators hold up.

If Suzanne asks us, we'd recommend GE. And we've had enough of them to know!





Mary Ellen Steele Burns
Totowa, New Jersey

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And with GE, the lower-priced refrigerators give you the same quality and reliability as the most expensive models. I wouldn't feel that same confidence with other brands.

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When we were looking for a refrigerator a year and a half ago, my mother told me GE was the best kind to get, and I value her opinion. And of course we did quite a bit of shopping around.

But no other brand had the features GE did for the same money. Or was as nice-looking, inside and out.



Suzanne Steele Walsh
Morristown, New Jersey

Having had GE refrigerators in the family for so long impressed me more than any brochure or sales talk.

So when we buy our new refrigerator, it won't be a question of "whether GE," but of "which GE."

And I think I know which—this gorgeous dream of a side-by-side!

It has plenty of space, which is important with our five children. And adjustable glass shelves, great for cleaning up spills.

The GE dispenser gives you chilled water, ice cubes, even crushed ice, without opening the door.

There's a separate temperature control for the meat pan.

Automatic defrosting, of course.

And I love the 'New Naturals'™ colors—so soft!

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HOUSE BEAUTIFUL

Volume 120, Number 4; April 1978

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Freedman's of Southport, *Southport*
Wayside Furniture, *Milford*

DISTRICT OF COLUMBIA
Woodward & Lothrop, *Washington, Annapolis, Chevy Chase, Prince George's, Wheaton Plaza, Md., Landmark, Seven Corners, Tyson's Corner, Va.*

FLORIDA
Blocker Furniture Showroom, *Ocala*
Burdine's, *Miami, Dadeland 163rd St., Ft. Lauderdale, Orlando, Pompano, West Palm Beach*
The Furniture Plaza, *Boca Raton, Vero Beach*
Wellington Hall, Ltd., *St. Petersburg*

GEORGIA
Rich's, *Atlanta, Cobb Center, Greenbriar, Lenox, North Dekalb, South Dekalb*
Richard's Furniture Co., *Augusta*

ILLINOIS
Cohen Furniture Company, Inc., *Peoria, Bloomington,*
John M. Smyth, *Chicago, Evanston, Ford City, Oak Brook, Old Orchard, Park*

INDIANA
Kittle's Furniture, *Indianapolis, Lafayette, Castleton*

IOWA
Killian's, *Cedar Rapids*
Younkers, *Des Moines, Lindale Plaza, Merle Hay Plaza*

KENTUCKY
Bensinger's, *Louisville, Dixie, St. Matthew's, Madison, Indiana*

LOUISIANA
D. H. Holmes, *New Orleans, Lakeside, Oakwood, Baton Rouge*

MASSACHUSETTS
Jordan Marsh, *Boston, Braintree, Burlington, Framington, Maiden, Peabody, Worcester, Portland, Maine, Bedford, New Hampshire, Warwick, R.I.*
Paine's, *Boston, Natick, Peabody, Springfield, Hartford, Conn.*

MICHIGAN
J. L. Hudson, Co., *Detroit, Eastland, Northland, Westland, Pontiac, Oakland*
Klingman's, *Grand Rapids*

MINNESOTA
Dayton's, *Minneapolis, Rochester, St. Cloud, St. Paul; Fargo, North Dakota*
Gabbert's, *Minneapolis, Dallas, Texas*

MISSOURI
Craig Furniture Company, *St. Louis*
Edward Keith Interiors, *Kansas City, Springfield*
Rust & Martin, *Cape Girardeau, Columbia*
Stix, Baer & Fuller, *St. Louis*

NEVADA
Breuner's, *Reno*

NEW JERSEY
Huffman-Koos, *Rahway, East Brunswick, Eatontown, Freehold, Hackensack, Livingston, Nanuet, Parsippany, Pompton, Somerville, Springfield, Totowa*

NEW MEXICO
American Furniture Co., *Albuquerque, American Square*

NEW YORK
Abraham & Straus, *Brooklyn, Babylon, Hempstead, Huntington, Smith Haven, L.I., Paramus, Woodbridge, N.J.*
Adam, Meldrum & Anderson, *Buffalo, Eastern Hills Mall, Lockport Mall, Sheridan Plaza, Thruway Mall, University Plaza*
Fleischman's, *Syracuse*
Fleishman's Fine Furniture, *Poughkeepsie Georgetown Manor, Farmingdale, L.I., Lake Grove, L.I., West Hempstead, L.I.*
J. H. Harvey, *White Plains, Peekskill, Stamford, Conn.*
Marcy's, *New York City, Bay Shore, Colonie, Flatbush, Huntington, Jamaica, New Rochelle, Parkchester, Queens, Roosevelt Field, Smith Haven, White Plains, New Haven, Conn*
McCurdy's, *Rochester, Long Ridge*
W&J Sloane, *New York City, Garden City, Manhasset, L.I., White Plains, N.Y., Stamford, Conn., Atlanta, Georgia, Paramus, Red Bank, Short Hills, N.J., Jenkinstown, Penna, Houston, Texas*
Wellman Brothers, *Jamestown*

NORTH CAROLINA
Colony Furniture Shops,
The Country Shop, *Hickory*
Sosnik's Furniture Inc., *Winston-Salem*
Wayside Furniture House, *Raleigh*

NORTH DAKOTA
Larson's, *Grand Forks*
Voeller's Furniture City, *Mi*

OHIO
Closson's, *Cincinnati*
Glick's Furniture Co., *Columbus, Great Western Northern Lights, Showcase East, Showcase West, Town & Country, Chillicothe, Newark*
The Homestead House, *Youngstown*
Higbee's, *Cleveland, Westg Parma, Severance, Midway Mall, Great Lakes Mall, Belden Village*
H. S. Pogue Co., *Cincinnati, Kenwood Plaza, Tri-County Shopping Center*
Rike's, *Dayton*
Strouss, *Youngstown Austintown Plaza, Eastwood Mall, Southern Park Mall, Sharon, Pa.*
Thurin's, *Canton*

OREGON
Meier & Frank, *Portland, Lloyd Center, Salem, Eugene-Springfield, Washington Square*
Rubenstein's, *Eugene, Salem, Albany, Corvallis*

PENNSYLVANIA
Joseph Horne Co., *Pittsburgh, Whitehall, Natrona, East Hills, Northway, Greengate, South Hills, Monroeville*
Jonn's Contemporary, *Montgomeryville*
Jonn's East, *Montgomeryville*
Schoen's, *Allentown*
The Trading Post Furniture Store, *Penns Park*
John Wanamaker, *Philadelphia, Northeast Philadelphia, Harrisburg, Jenkintown, King of Prussia, Oxford Valley Mall, Reading, Springfield, Wynnewood, Wilmington, Del., Deptford, Moorsetown, N.J., Westchester, N.Y.*
Willson's, *Sharon*

TENNESSEE
Bradford Furniture, *Nashville*
Bradford Showroom, *Memphis, Nashville*
Fowler Brothers, *Chattanooga Fowler Brainerd, Northgate*
Miller's, *Knoxville, West Town*

TEXAS
Anderson's Furniture Studio, *Dallas, Ft. Worth*
Gabbert's, *Dallas*
Joske's, *Houston*
Joske's, *San Antonio, North Star*
Sanger-Harris, *Dallas, Fort Worth*
Stower's, *Houston, San Antonio, North Star*
Suniland, *Charter Oaks, Houston*

UTAH
Z.C.M.I., *Salt Lake City, Cottonwood, Ogden*

VIRGINIA
Miller & Rhoads, *Richmond*
Willis Wayside, *Virginia Beach*

WASHINGTON
Doces, *Seattle, Edmonds, Burien*
The Bon Marche, *Seattle, Bellingham, Columbia Center, Everett, Longview, Southcenter, Spokane, Tacoma Mall, Walla-Walla, Yakima, Northgate*

WEST VIRGINIA
Stone & Thomas, *W*
Woodrum Home Outfitting Co.,

WISCONSIN
Kunzelmann-Esser, *M*
Porter's, *Racine*



"I thought we decided on blue."



IT'S YOUR HOUSE, YOUR KITCHEN, YOUR SINK.

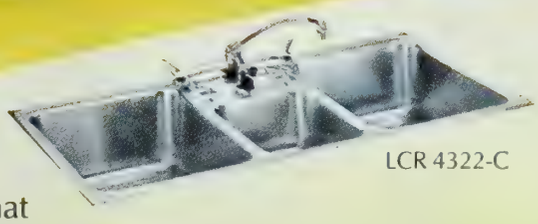
GET INVOLVED. INSIST ON ELKAY!

LCMR 3322 – C with LK 2301 Faucet.



LR 250-C

The Elkay 250 + Sink provides one extra-size compartment to accommodate large roasting and broiling pans, and one regular-size compartment.



LCR 4322-C

Elkay Cuisine Centré (LCR 4322-C) can change your entire cooking operation by providing three separate compartments. High quality Elkay Sinks are available in many models and sizes, and at three price levels. (LR 3322 Sink illustrated at left with LK2201 Faucet.)

Independent studies show that approximately 70% of a homemaker's kitchen time is spent at the sink . . . chopping, peeling, washing, rinsing and cleaning up.

An Elkay Sink, like the two-compartment Cuisine Centré featured above, can change your entire cooking operation by providing almost space-age convenience.



LR 3322

Insist on an Elkay Faucet. It's the only faucet good enough for your Elkay Sink.



LK 2200

So whether you're remodeling or building a new home, and you want the finest stainless steel sink money can buy, insist on Elkay.

You'll be glad you did.

Send 25¢ for our Deluxe Booklet showing features and applications, or write for free literature.

Elkay versus the ordinary. There's no comparison.

ELKAY®
MANUFACTURING COMPANY
2700 South Seventeenth Avenue
Broadview, Illinois 60153, Department 29-14



"Pageantry," ¾ actual size.

WITH THE RIGHT COLORS, THE INNOCENCE OF A PEASANT PRINT CAN SUDDENLY BECOME WORLDLY.

MARTEX



There is something so naive about most peasant prints. Actually that something is color. But for a rather different effect we substituted our colors for the more expected ones. A rich Bordeaux for red, vibrant teal for green and soft colors, like dusty rose, for brighter ones. Now our "Pageantry" is quite knowing indeed.

Sheets and pillowcases in 50% Dacron® polyester, 50% cotton. Also comforters, bedspreads, draperies, towels, shower curtains and accessories.

For decorating with sheets and towels, send for our magazine, "Patterns For Living." Mail $1.50 to Martex, P.O. Box 1951B, Birmingham, Alabama 35201.

West Point Pepperell

MARTEX® WE DESIGN FABRICS THAT HAPPEN TO BE SHEETS

Graber®

The mark of
a great window.



Ridgewood Traverse Rod shown, matching cafe rods available. In walnut and whitewash finishes.

High style. Great windows start at the top. With Graber decorative drapery rods. Distinctive finials, sculpted poles and elegant rings create a dramatic silhouette on any window. Durable finishes in fashion-colors, metallics and wood tones express your decorating ideas. Only rods fine enough can wear the Graber mark. The mark of a great window. Look for it in department stores, decorator shops and on great windows everywhere.

Graber

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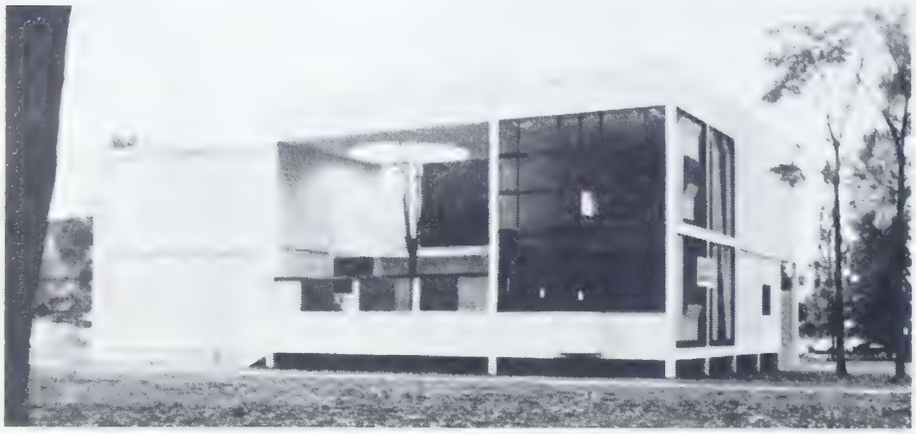
Tamiami. From the Brown Jordan collection.

Excellence in handcrafted aluminum casual furniture. Admittedly expensive. And worth it.

At leading stores and interior designers. Write for a free brochure, or send $3 for a 64-page catalog and nearest dealer. Brown Jordan, Dept. HB. Box 5688, El Monte, California 91734.

QUICK-TAKES

By ELIZABETH V. WARREN



Corbu remembered: tributes and exhibitions

Le Corbusier's *Le Pavillion de L'Esprit Nouveau* caused such a negative reaction at the Paris Exhibition of Decorative Arts in 1925, that a fence was built to prevent anyone from properly viewing the house. Today, we regard this building, one of the Swiss-French architect's first and his prototype for mass housing, as a seminal building of modern architecture. Small and economical, it was the first real manifestation of Cubism in building form and it signalled the end of the old-fashioned facade.

To honor the man who influenced so much of today's architecture, a faithful reproduction of the pavilion *(above)* was recently opened in Bologna, Italy. Like the original, which displayed Le Corbusier's sensational *Plan Voisin* (his plans for the remodeling of parts of Paris), the reproduction will house exhibits, as well as a book shop of technical literature and the headquarters of the new International Center for Study, Research and Documentation on the Habitation.

Le Corbusier has been further lauded this year by a display of his architectural drawings at New York City's Museum of Modern Art (the show ends March 26). Such drawings are now appreciated as works of art that also provide insights into an architect's thought processes, an opportunity, in this case, to see the evolution of important architecture. Le Corbusier's drawings are beautifully executed, often colored, and annotated with his frequently humorous comments.



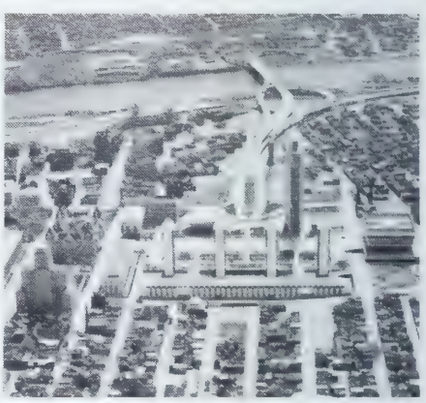
Computer paint-outs

Anything you can photograph, a computer can make larger—as large as your wall—without losing any color or image quality. Architectural paintings and tapestries (mounted paintings on fabric) from 3M are made by the computer scanning of a color transparency and the transmission of the color information to micro paint spray guns. Prices range from $11 to $25 per square foot for the paintings, from $22 for the tapestries. For a dealer near you, contact 3M, Bldg. 552-1W, St. Paul, Minn. 55101.



Museum quality

Designer John Dickinson promises "museum level" merchandise in the exhibition rooms he's created for Macy's, San Francisco. Everything in the rooms—a luxurious drawing room, an Etruscan bedroom and an Art Deco studio apartment—is a Dickinson original, available on custom order at Macy's. Besides the Etruscan-inspired chair above, some of his "museum" pieces are a revolving Roman-column storage cabinet and night table, a lion-footed chair and a lamp formed of bones. The exhibition rooms will be open through May.



Albany fights back

The giant Empire State Plaza rises out of downtown Albany, N.Y., an area previously noted for its slum conditions. We applaud the concerned citizens of Albany who are working to make the contrast between the recently completed Plaza and the neighborhoods surrounding it less dramatic. Local groups are educating residents about historic preservation and urban renewal money has become available for public and private rehabilitation projects. The city is reviving downtown life by making good use of the Plaza for special events, while new businesses and restaurants have been opening to handle the influx of people.



BREAK A RECORD, JUMP A FENCE OR SKIP A ROPE, WITH THE GINNY JUMP JACKET AND SPORTS SHORTS FROM VIRGINIA SLIMS.

Wear them together, wear them separately, wear them wherever you go. Especially designed for Virginia Slims by Carol Horn, the outfit is silver gray and rugby red napped-back satin with snap-down pockets and double-ribbed knit trim on sleeves and neck. The Ginny Jump Jacket and Sports Shorts will bring out the athlete in you for only $22.00 and two pack bottoms from Virginia Slims, regular or menthol.

You've come a long way, baby.

Please enclose $22.00 (check or money order only, payable to the Virginia Slims Jump Jacket Offer) and two pack bottoms from Virginia Slims, regular or menthol, for each outfit ordered. H

Check size(s):
☐ *Petite (sizes 4-6)* ☐ *Medium (sizes 10-12)*
☐ *Small (sizes 8-10)* ☐ *Large (sizes 12-14)*

Mail to: Jump Jacket, Virginia Slims
P. O. Box 4475
Westbury, New York 11592

Name _____

Address _____

City _____

State _____ *Zip* _____

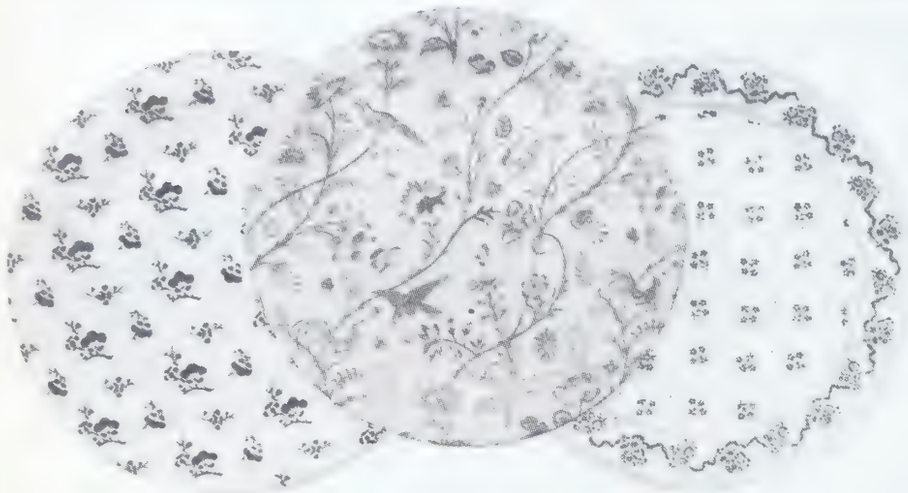
Offer available only to persons over 21 years of age. Offer good in USA only, except where prohibited, licensed or taxed. Offer good until September 30, 1978, or while supplies last. Please allow 8-10 weeks for delivery. MADE IN USA.

PLEASE NOTE: *Our aim is to make sure you're completely satisfied with your order – and that you get it on time. But sometimes things go wrong. If they do, be sure to let us know. WRITE Jump Jacket, Virginia Slims, 100 Park Avenue, New York, New York 10017.*

16 mg "tar," 0.9 mg nicotine av. per cigarette, FTC Report Aug. '77

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

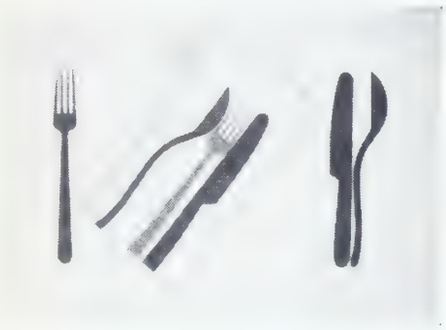
QUICK-TAKES



The flavor of Ashley

Welsh designer Laura Ashley's romantic, nostalgic patterns are already successful on fabrics, wallcoverings and clothing. They've proved so popular, in fact, that Johnson Brothers of England is now manufacturing ironstone dinnerware in designs to coordinate with the Ashley image. *Left*, "Autumn Blossoms," an all-over print of chocolate brown plum blossoms on a cream background; *center*, "Oriental Garden," a sophisticated terra-cotta Chinoiserie design of birds and blossoms on cream; *right*, small-scale navy nosegays on cream with a ribbon and blossom border. All three patterns are available in 20-piece sets for $47 at Rich's, Atlanta; Joske's, Houston and Adam, Meldrum and Anderson, Buffalo.

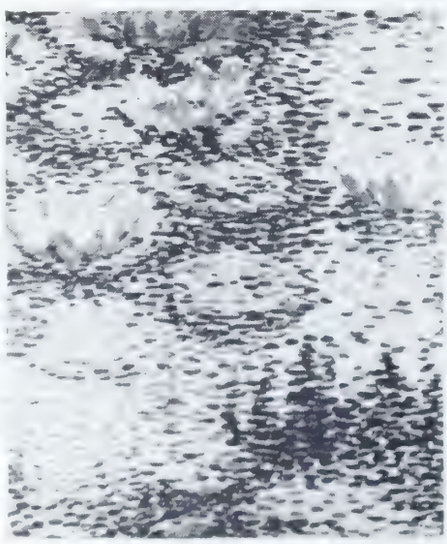
Gernreich's newest curves



Rudi Gernreich calls himself a "visionary designer." Lately, he's turned his visionary powers to the home furnishings field, starting with a line of table linens for Barth & Dreyfuss of California. His first collection of placemats and napkins (*left*), towels, aprons and potholders, all sport brightly-colored flatware silhouettes. Prices range from $2 for the napkin and vinyl placemat to $12 for an apron at Macy's, New York City; Carson, Pirie, Scott, Chicago; The Broadway, Los Angeles and Burdine's in Florida.

Lasting impressions

Claude Monet is the most recent artist to have his work enshrined on the beds of America. Springs Mills is reproducing "Monet's Water Lilies" (*right*) and bright, orange "Monet's Sunflowers" on sheets, comforters, towels, bedspreads and draperies. Both patterns are part of Springmaid's Metropolitan Museum of Art Adaptations series and the original paintings will be in the major Monet show opening at the museum on April 22. The price of fine art is about $8 for a twin flat sheet at: Fortunoff's, Westbury, N.Y. and Famous Barr, St. Louis.



FELICIANO



Trigere á table

Noted couturier Pauline Trigere recently put her elegant touch to a new material—Plexiglas. The result, "The Gourmet Collection" of serving accessories for Grainware, includes fish and chicken platters, quiche dishes and a transparent frying pan (not to be used for cooking!), among other items. "La Tortue," (the turtle), La Trigere's hallmark, also makes an appearance, transformed into the serving tray above, a placemat, wine coaster and bowl. Prices range from $5 for a small mold to $37.50 for a large platter at Saks Fifth Avenue, New York City; Neiman Marcus, Dallas; Bullock's, Los Angeles; Marshall Field, Chicago.



Her money matters

Sisterhood is powerful—especially in the market place. Recent studies by Cunningham and Walsh advertising agency (not for any particular client) have shown that women control the family finances in 67 percent of the 500 homes surveyed. In-depth interviews with a number of families revealed that women make decisions on big-ticket as well as supermarket items and that they are selective shoppers, skeptical of advertising claims. The implications? We can expect a new analysis of advertising directed at women.

CHRISTINE WEAVER





Our English Collection includes many fine examples of 18th century design for living room, bedroom and dining room. In the bedroom shown, authentic fretwork borders richly figured olive burl veneers.

Baker 18th Century English designs are available in many fine furniture and department stores. You are invited to write for their names and may send $4.00 for the catalogue. Baker Furniture, Dept. 925, 10 Milling Road, Holland, Michigan 49423.



All Baker Furniture Collections, English, French, Far East, Modern and American, may also be seen in Baker, Knapp & Tubbs showrooms through your interior designer, furniture retailer or architect.

Baker Furniture
A North American Philips Company

BEING CONSTRUCTIVE

By JOHN H. INGERSOLL

A land developer who treats the land as an old friend rather than an object solely for profit; a tornado warning device, storage ideas and more . . .

Space and light. These are important words in Ken Kehde's personal lexicon. Kehde is a land developer, but not one recognized instantly in that role. To him, space means far more than room to position a back yard patio, and light more than an outdoor lantern atop a pole.

The mildly undulating hills and vales of Heron Park, Kehde's development, cover 87 acres of Lafayette Township, N.J. By professional standards, 87 acres is miniscule. This is also Kehde's first venture in land development. His business background is computer technology. Yet, despite Heron Park's small size and Kehde's inexperience, developers elsewhere could benefit by studying Kehde's reverence for land in its natural state, and the ways in which he has planned for a future of diminishing man-made energy.

A local newspaper quotes David Moore, Director of the New Jersey Conservation Foundation, as saying, "There has been much rhetoric on the part of various developers about matching natural systems with residential construction. But, until



JOHN H. INGERSOLL

Ken Kehde started Heron Park, we had not been able to find an existing development we could point to and say, 'That's the way it should be done.'"

What Kehde has done begins to surface when you understand how Heron Park was named. During some early land surveying, a "giant prehistoric bird" was spotted by one of the surveyors in a marshy wooded patch. His excitement was no less when he discovered later this patch was a large nesting place for the great blue heron, a large, long-legged bird with an eight-foot wingspan. Kehde's reaction was typical. First, he deeded the rookery to the New Jersey Land Trust. Second, he guaranteed that no house would be built within 600 feet of the rookery perimeter. Third, he wrote into contracts for land sales around the rookery a covenant forbidding any construction between March and August, the period each year during which the birds nest.

Kehde's strong feelings for the land have also inspired him to:

- Forbid any improvement of land within 40 feet of the road winding through the development. "That's where most of the wild flowers grow. It's a beautiful sight through the spring and summer."
- Fight to reduce the width of the road from 36 feet (normal subdivision width) to 20 feet. "I want to disturb the land as little as possible. Twenty feet is wide enough for two cars to pass. We don't permit parking on the street," says Kehde.
- Divide the property into only 26 two-acre lots. Thirty-five acres are set aside for common ownership.
- Plan a network of walking trails throughout the property.
- Eliminate any thoughts of golf course, tennis courts, community buildings or shopping centers—the usual accouterments of land developments.

Space and light were also strong considerations in designing the model house, another first for Kehde. Instead of specifying the number of bedrooms and baths for the designers, The Architecture Partnership of Sparta, N.J., Kehde described his feelings about the needs of a family moving into Heron Park. "Meals are often the only time a family gathers together. That's why I feel the eating area—kitchen, informal and formal dining—should be a large homogeneous space," explains Kehde. "I think a house also ought to have a place to get away, to be alone, to contemplate. And the spaces should be flexible to adapt to changing family size and conditions."

Following through on his belief about using the sun's energy, Kehde worked with Fedders to develop a system of solar heat collectors and a heat pump interacting with one another.

The model is one only in concept. It presently is the sole house on all 87 acres. Houses to follow will be custom designed, but subject to guidelines set by Kehde.

Why should experienced developers pay attention to Heron Park? Because Kehde has struck a responsive chord. The project has been open since early December, barely more than a month at this writing, and almost every lot is sold. In fact, Bob and Mary Becker, principals of Klintrup, Inc., the Realtor handling land sales, were so taken by Heron Park and the model, they bought it for their own family. Now that's confidence in your product!



At 3 a.m., how much early warning would you have of an oncoming tornado? Alarms for fire and smoke are common, but who ever heard of a tornado alarm? You're about to hear of one. Sears is presently selling what it calls a Severe Storm Alarm, a self-contained device that looks much like an old boxy portable radio with a dial showing and an antenna poking up from the top. Since it's portable, you can carry it along on your trip to a vacation hideaway, houseboat or campsite during the dangerous months: May (usually the worst, averaging 140 tornadoes in the U.S.), June (about 130 storms) and July (over 70). Even during the quietest month, January, between 12 and 15 tornadoes occur somewhere in the U.S.

The price of the new Sears unit is around $60. On its front panel are two lights and a meter. When a storm approaches to within 20 to 30 miles—providing a warning period of about 20 minutes—a green panel light begins to flash. If the storm is intense, a red light flashes. Meanwhile, the meter measures the storm's intensity, and if it approaches the severity of a tornado, a loud alarm goes off, and the meter needle swings to "danger." The unit does not depend on house power, but operates on a six-volt battery. (*Continued*)

This new gas water heater saves gas all around the house.

So can you.

When you shower, wash dishes, do the laundry in hot water that's heated by gas, you're using the most efficient of all the major energies. That comes right from the U.S. Council on Environmental Quality.

The gas water heater itself is designed for efficiency, too. This one has double-density insulation and improved fuel utilization. It saves a lot of gas—and you can help it save even more.



Do full loads in your washing machine, so you won't waste hot water, or natural gas either. The same goes for your dishwasher. You'll save America's energy and your own if you save up a couple of meals' worth of dishes before you run the dishwasher.







Take quicker showers. That's a real hot water saver. And when you save hot water, you save natural gas. If you prefer baths, run less hot water in the tub. You'll also save energy if you keep your gas water heater at the normal setting or lower.



Fix leaky faucets. One dripping faucet can waste more than a thousand gallons of water a year. That's probably more than you use in a year of shampooing. So stop that drip. And remember, you'll use gas more efficiently if you have the right size heater for your family's needs.

Use gas wisely.

It's clean energy for today and tomorrow.

AGA American Gas Association



Most people who buy KitchenAid dishwashers owned some other brand first.

Live with a dishwasher awhile, and you learn a few things about it.

Like how well it cleans. How seldom it needs repair. And how long it lasts.

Maybe that's why so many people think KitchenAid dishwashers are such a good value.

They say things like, "Built solid, very dependable."

"Gets everything clean without hand rinsing, even dirty pans."

"Needs few repairs."

"Lasts a long time. Uses less hot water; saves on electricity."

"Can load it any way I like and everything comes out clean."



And people who've had experience with dishwashers don't merely think KitchenAid is best.

They buy it.

In fact, over the years, more people have replaced their old dishwashers with KitchenAid than with any other brand.

And that's something to think about when you're thinking about buying a dishwasher.

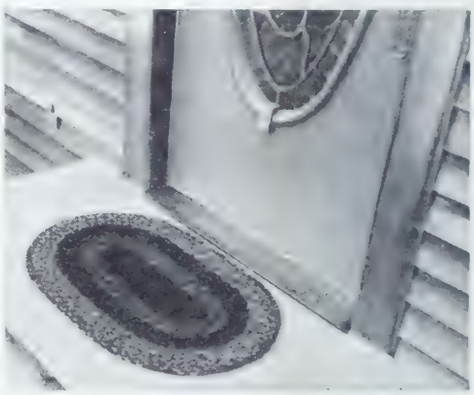
KitchenAid. Because it's worth it.

Hobart Corporation, Troy, Ohio 45374.

Being Constructive

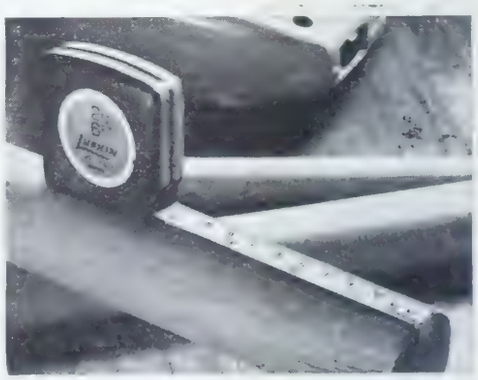
Continued

Elegance has returned to the door sill, a place most of us would have overlooked. The Ever-Strait Division of the Pease Co. has fashioned a brass door sill cover to slip over the standard aluminum sill produced for its door packages. The new brass sill, a blend of copper and zinc, contains some aluminum "for better weathering characteristics," according to a Pease spokesman. "If it were solid brass, owners would



go batty trying to keep it clean." The price of this entry extra is about $35. Will it cover *any* old sill? "No," says the man from Pease, "only our company products." "Maybe," said a sheet metal contractor we asked, "but after I cut it to fit, it might not look so hot."

Metric is on its way, whether you want it to arrive, or not. How about an easy means to familiarize yourself with centimeters and meters? Lufkin has devised a way. On a [illegible]-foot (or two-meter) steel, pull-out tape, inches

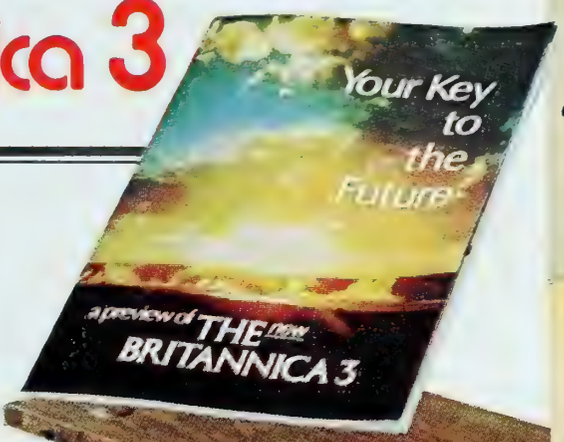


and feet are marked on one edge, and centimeters on the opposite edge. A glance tells you that one inch equals approximately 2.54 centimeters. Give yourself a few months using the tape and you'll have the system mastered. Available where hardware is sold, the six-foot tape is under $2.

(*Continued on page 26*)

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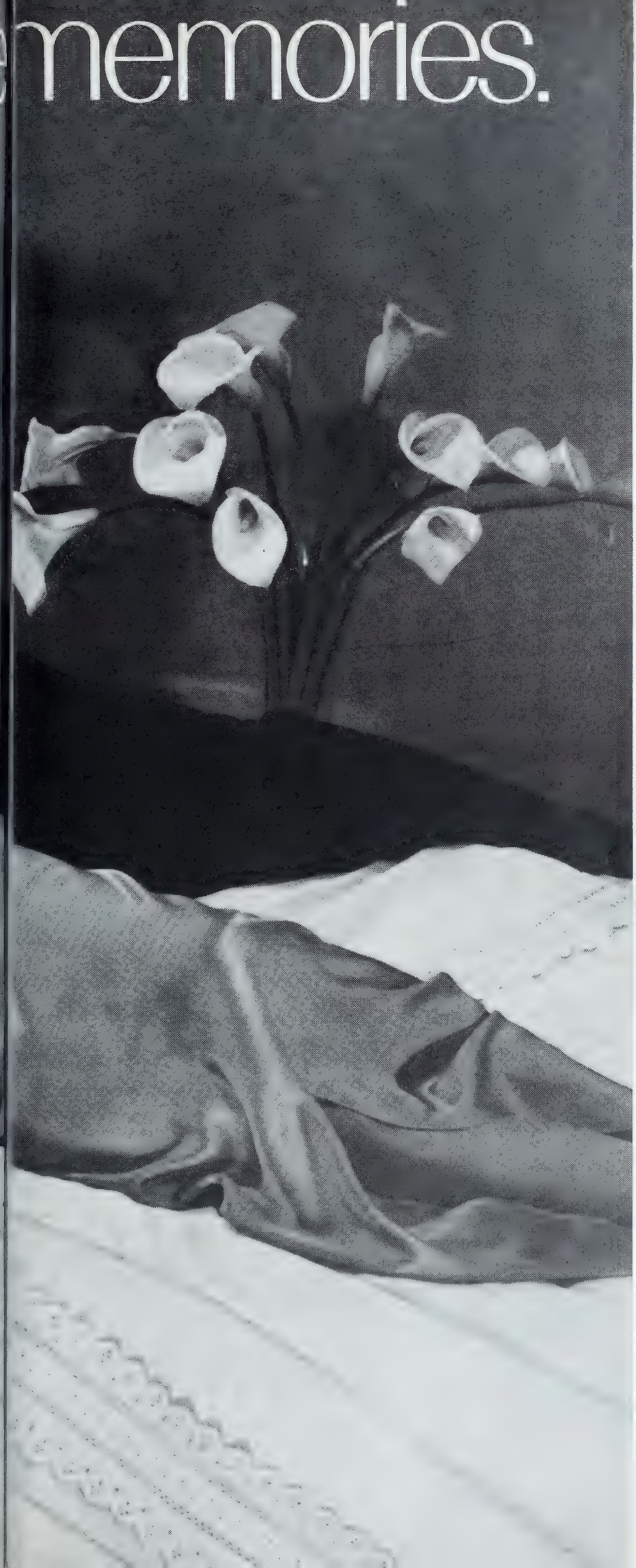
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Louisa Cowan, A.S.I.D. Creative Director, Armstrong Interior Design Staff

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Being Constructive

Continued

Should you be planning a kitchen remodeling soon, you might be interested to know you're proceeding with the most popular interior change in America. Number two on the list is bath remodeling. The next nine alterations or additions, in order, are: siding, finishing a basement room, adding central air conditioning, attaching a new room to the house, enclosing a porch or breezeway, adding an extra bath, building a garage, attaching a carport to the house and expanding attic space to make livable rooms. Around 2.5 million kitchens were remodeled last year, while only about 200,000 attics were finished.

No one ever seems to have enough storage space. It's rare enough to deserve mention here when the cubic feet for storage is enclosed in as handsome a unit as the cabinets below. Essentially an entertaining center, the curves of this structure present a columnar look when the cabinets are closed, as if it were there to support the ceiling.



JESSIE WALKER

Designed by Larry Deutsch, ASID, of Chicago, the cabinets are clad in a glistening white plastic laminate free of observable hardware. Cabinet doors open on touch latches. The cabinets stretch a full nine feet from floor to ceiling. Side cabinets are 18 inches wide and accommodate stereo speakers at the top of the units. The center portion is 40 inches deep to make room for the television set. Cabinets to the left, right, below and above the TV store records, liquor, candles, and informal china and glassware for entertaining.

Buying a house is not always an easy decision first time around. Once decided, the business of buying usually proves more complicated than many people imagine. National Gypsum, a company very much in the building business, has published a 68-page manual, "The Realities of Buying a Home," in an effort to smooth the path from the initial excitement of "Why don't we buy a house?" to the contract signing. Unlike many guides, "Realities" doesn't pull punches. The economics of buying are clearly presented. Legalities, zoning, site conditions and services are explained briefly, but in enough detail to cover important facts. After reading the manual, the glamor of buying a house may wane somewhat, but your confidence will soar. The cost of the manual is $1. For a copy, send your money and request to National Gypsum Co., 325 Delaware Ave., Buffalo, N.Y. 14202.

Garden lighting ought to look as though it belongs in the garden. On that premise, we searched for something fresh, and found WoodForm, a



stunning collection of redwood outdoor fixtures that blend in so well, they might have sprung from the soil. The fixtures are designed to take a standard bulb behind a shatterproof globe. The result is soft, diffused illumination, not a harsh spotlight. Even nicer, prices for the fixtures have come down during the last two years. The cost now for residential garden sizes runs from around $190 to $375. (In 1976, the range was $200 to $380!) For more information, write Columbia Cascade Timber Co., 1975 S.W. Fifth Ave., Portland, Ore. 97201.

Underground housing in New Hampshire was the subject of a short item in February's House Beautiful. Whether you are for or against it, it is gaining momentum. Soon a study will get under way, according to a HUD spokesman. Research on mole-like living will begin at the University of Minnesota, where keeping warm is an occupation. ■



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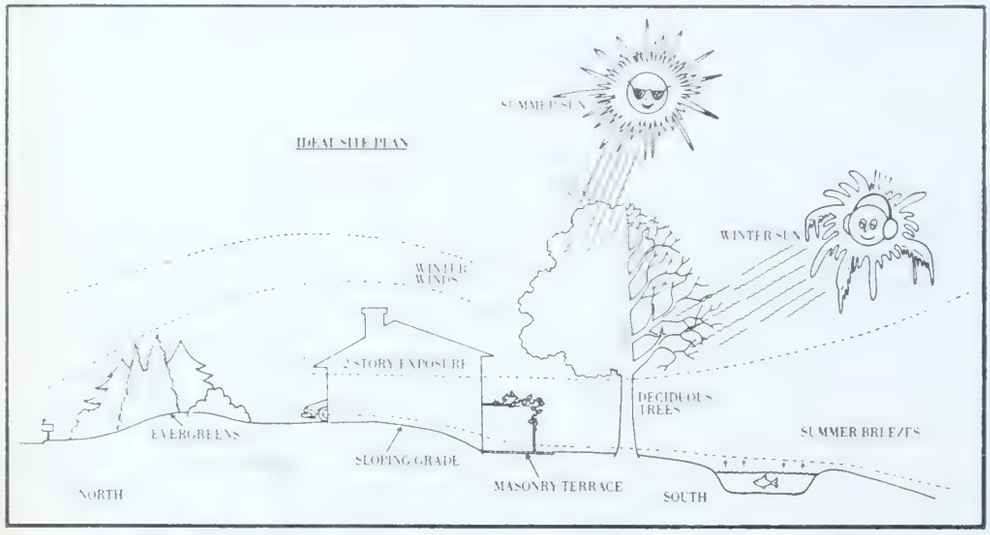
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YOUR OWN RESOURCES

By COPERNICUS WATT ☐ When we think of energy conservation, we usually think of the home's vital parts: wood stoves, insulation, triple glazing, etc. But there are many things affecting the temperature of your house that are not building elements—they are site elements. If you were to have a thermally ideal site-plan, your house temperature might well differ on occasion 10 degrees or more from that of a less fortunately sited neighbor in an identical house, a difference which would translate into substantial energy savings for you.

Energy conservation in site planning falls into two categories: things you can change in an existing house, like the planting, and things you can't change, like its orientation. The latter category will be of interest principally to those of you who are thinking of buying or building. Let's take a look at the "can change" (popularly known in energy circles as "retrofit") category first:

KEN DRUSE



1. In cold weather, evergreens planted in the path of the prevailing winter wind will deflect these icy blasts upward and over the roof. They will be effective as a wind break at a distance from your house, approximately equal to or less than their height. In South Dakota, where wind is a severe winter problem, a study was made of two identical houses, one with an evergreen windbreak and one without; the one with the windbreak used 25 percent less fuel. In the east, where wind is less intense, similar experiments indicate savings of five to 10 percent.

There's also the earth berm, a mound of earth in the path of the wind which can also be planted over, if desired, making your evergreens a few feet taller. Even ivy growing directly on a masonry wall of your house will help to slow down this flow of cold air from the north. Your goal is to try and break up the force of those cold winds before they sweep over your walls. Conversely, you should remove those evergreens on the south which cut off summer breezes and winter sun.

2. In hot weather deciduous trees planted on the south and, even more critically, the west side of your house will have a tremendous cooling effect, especially if they cast shadows on part of your roof and walls. Once your structure has been heated up by the sun, you've lost the day's battle to summer heat: the whole building has become a radiator. Trees are refrigerators—besides screening your house and its environs from the sun's rays, they manufacture coolness. Just remember that they must never cast a shadow on a solar roof collector. Also, their bottom branches must be high enough to let the prevailing summer breezes pass beneath them.

3. Paved areas will hold and radiate heat much more than planted ones. A paved area abutting the house usually warms the adjacent house walls, a blessing in winter but a problem in summer—unless shaded by trees or vine-covered trellis.

4. Water is a great and much neglected source of summer comfort, cooling the air around it by evaporation. If the prevailing summer breezes can be made to pass over a swimming pool (or reflecting pool) just before entering your house, you've obviously scored points. Consider a fountain—not as expensive as you might think.

The "can't change" category is more wide-ranging. Here is a checklist:

1. Elevation. Cold air flows like water down into valleys, particularly at night when the ground is cool—so unless you live in a hot climate, try for a house somewhere near the top of a hill. You'll get more winter sun, too. (*Continued*)



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2. Orientation. This is the critical factor. First, exposure. We all know that in most of North America, cold winter air comes from the north, and the sun doesn't. But did you know that double-glazed southern exposures gain more heat than they lose over the course of the winter? And why are western exposures so much less desirable than eastern ones? It's true that they get the same amount of sunshine, but the west summer sun is to be avoided because it hits in the afternoon during the hottest part of the day—after the house has already warmed up. It is also worth noting that in the winter months, the sun gets around very little to east *or* west; in December and January in most of the United States, south sun is the only sun. So, ideally, you want a house placed on the land with very little glass on the north, not much on the west, a moderate amount on the east and a great amount on the south. But make sure the southern exposures are sheltered from the summer sun, either by overhangs, trellises or trees, or you'll cook in summer. Of course, these rules are made to be broken when the situation requires it. A house with a great view of the west or the north can be opened up on these exposures and made to work very well, but it requires very careful handling to function sympathetically with the elements.

3. Slope. If your lot falls off to the north and west, it means that more of your house is exposed to undesirable exposures; it is also often cut off by the hill from desirable ones. On the other hand, if you are on a southern slope you are twice blessed: If the slope is steep enough, the basement level will be screened from the cold north air by the earth's near-constant temperature and bathed in south sun over its entire height on the downhill side. On an eastern slope, the exposure is neutral and the earth's protection a plus. On such sloping sites facing south and east, the basement level is wholly habitable; if you live east of Kansas, you'll need to run a dehumidifier a few hours a day in the summer to keep out dampness, but you'll still be way ahead on the energy balance sheet. And if you want to be still further ahead, the street should be on the uphill side so that you can use the garage as a wind-buffer and open up the downhill wall to the good exposure while retaining privacy.

4. Prevailing winds, winter and summer, comprise the third aspect of orientation. And it's difficult to generalize about their direction. Over most of the east coast, prevailing winter winds are from north and northwest and summer breezes usually from the south and southwest. But in Miami, summer breezes most often come from the east. Further west, the people of the high plains area around Denver must contend with prevailing winds, both winter and summer, from the same direction—south! So find out for yourself where the prevailing winds blow from in your area and try to guide the winter ones over and around your house, letting the summer ones through. *Through* is the key word; a breeze can't breeze in if it can't breeze out. However balmy the breeze, you've got to open up a through path to the opposite side to get any air movement, whether it's on your patio or in your bedroom.

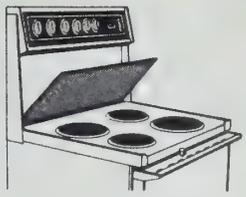
If you want to explore this subject further, one of the best sources is still the famous and far-sighted Climate Control Project, sponsored jointly by *House Beautiful* and the American Institute of Architects from 1949 to 1952; the results of its research were spread over three year's issues of *House Beautiful* and the A.I.A. Bulletin for that period. I would also strongly recommend *Landscape Planning for Energy Conservation* (Environmental Design Press, P.O. Box 2187, Reston, Va. 22090, $20), a recent and very complete study of the subject, illustrated to a fare-thee-well.

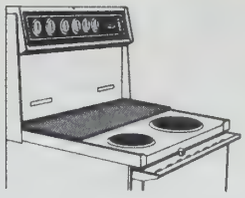
Remember to address your energy questions to me at *House Beautiful*, 717 Fifth Ave., New York City. ■

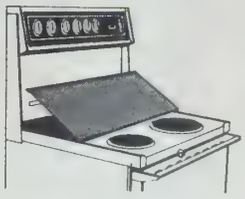
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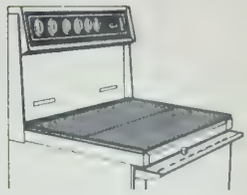












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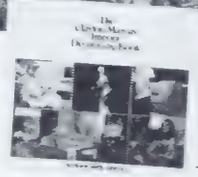
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THIS MONTH

Noteworthy Books

• **LIFESPACE: Designs for Today's Living,** by Spiros Zakas (Macmillan, $15) shows how we can live both elegantly and comfortably, simply by freeing ourselves of status-oriented, impersonal decoration. Although several of the author's solutions to design problems are perhaps financially unreasonable, his principles are sound: **1.** Make a good lighting for day and night a priority; **2.** Don't sacrifice comfort for style; **3.** Don't let anyone sell you a prepackaged lifestyle.

Most entertaining is Zakas's chapter on Good Taste, a quality he considers analagous to honesty. "Many cliché's are the result of pretentiousness," he warns.

• **Body, Mind and Architecture** (Yale University Press, $6.95 paperback) by Kent Bloomer and Charles Moore has been selected as the basic text for a Yale University architecture course, probably for two reasons: first, it is filled with interesting and detailed examples of everything from the Acropolis to Montreal's Habitat, and, secondly, the authors have refused to approach architecture soley in terms of two-dimensional, abstract blueprints, focusing instead on the human body's position at the center of architectural form. They explain that how we *feel* in a building is as important as how specialized its technical goals are. Those interested in broadening their understanding of architecture would do well to begin their study here.

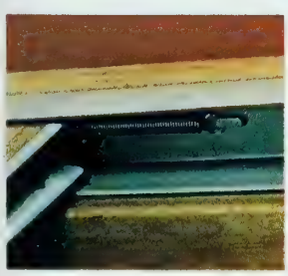
• **Pete's House** (Macmillan, $7.95) will help your child understand how his house was built. What keeps a roof from leaking? How does a builder know where to put the windows? What holds the walls up? Educator Harriet Sobol and photographer Patricia Agre have collaborated to make the whole process less mysterious. From the arrival of the first bulldozer to the final coat of paint, we share Pete's excitement as he watches his family's new house take form.

• **Art Deco Internationale** (Quick Fox, paperback, $7.95) is an important reference work as well as a valuable photographic essay which accurately conveys the sense of craftsmanship and luxury associated with the Art Deco period. Robert K. Brown and Iris Weinstein have collected 200 classic examples of period jewelry, furniture and architecture by the early 20th-century design masters Raoul Duffy, Le Corbusier, Lalique, Gerard Sandoz and others. The photographs, taken in the 1920's and 30's, were first seen abroad and never previously circulated in America. (*Continued on page 62*)

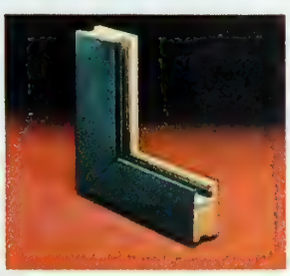
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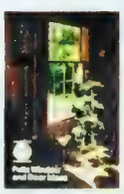
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WHERE TO FIND IT

By SYLVIA SUNDERLIN ☐ There's little satisfaction in owning a treasure if you can't show it to advantage. A display cabinet of appropriate size, shape and material; a sturdy, safe pedestal for sculpture; a showcase that is a fine piece of furniture as well as a secure repository for an antique vase—these are necessities as well as accessories. From the following sources, you may learn how to show and secure your treasures.

Center Art Studio, 149 W. 57th St., New York City 10019—makes display pieces to order for works of art in six model variations: with plain or illuminated platform bases, with or without walnut cap, see-through case or with mirrored background; in wood, metals (except stainless steel), Lucite and glass, marble and alabaster; choice of American traditional or Oriental classic styles. Send for brochure.

Collectors Cabinet, 1023 Connecticut Ave., Washington, D.C. 20036—handles an exclusive line of Mexican glass-and-brass cases, vitrines and decorative boxes, such as: front-opening cases on ball feet, one shelf, 6 by 4 by 3 inches, $10.50; two shelf, 8 by 6 by 3 inches, $13.75; 11 by 8 by 4 inches, $18.75; 3 by 8 by 5 inches, $22; Wall cabinets: three shelves, mirror back, 10 by 10 by 3 inches, $33.75; 8 by 11 by 3 inches, $45; 14 by 10 by 5 inches, $65. The store has a variety of glass domes: watch dome with inside hook at top, wooden base, four inches high, $6.50; largest dome, 14 inches high on six-inch base, $25. All sizes are approximate. Send for full details and shipping instructions.

The Magazine Silver, 840 S.W. King Ave., Suite 108, Portland, Ore. 97205—has two models of carved wooden racks for spoon collections: #1477, one row, nine inches high, 17½ inches long, $10.75; #1494, four rows to hold 64 spoons, 17 by 20 inches high, $16.50.

The Old Cambridge Company, Inc., 45 First St., Cambridge, Mass. 02141—framing specialists in conservation of art work on paper or canvas, using acid-free materials for longer preservation. They also build stretchers to compensate for sagging canvases, deal with large pieces requiring Plexiglas for strength and make Plexiglas boxes.

Replica Products, 610 57th St., Vienna, W. Va., 26105—makes collector display frames for convenient and compact storage of small objects: coins, buttons, badges, jewelry. Boxes are made of heavy chipboard with sturdy glass windows, in sizes: six by five inches, $2; 8 by 12, $3.50; 12 by 16, $5.50. Minimum order is three frames, plus freight charges. Orders for five or more frames postpaid.

Rogay, Inc., 4937 Wyaconda Rd., Rockville, Md. 20852—designers and makers of special display facilities will undertake custom orders for private collectors for wall cabinets, vitrines, counter and freestanding displays of all shapes and sizes, in wood, glass, metal, plastic (including Lucite). Write for information on ordering. Specify kinds of art objects, dimensions, display space; mention any associated art work, and accompanying furnishings.

Saxon and Clemens, Inc., 979 Third Ave., New York City 10022—has "treasure boxes" for housing miniatures in various sizes. The firm will custom make shadow boxes to client's specifications, in any size and in many frame finishes. They specialize in framing Orientalia, embroideries in particular, with a wide range of frames, mattings, borders.

Sculpture Services, Inc., 9 E. 19th St., New York City 10003—has everything for sculptors, professional and amateur, including: Micarta, wood veneer and marble bases; floor pedestals in Micarta, walnut, rosewood, teak veneer or painted wood. Lucite bases and pedestals are made to order. Lazy Susan to make sculpture revolve, available in three sizes: four-inch, $2.20; six-inch, $3.30; 12-inch, $7.50.

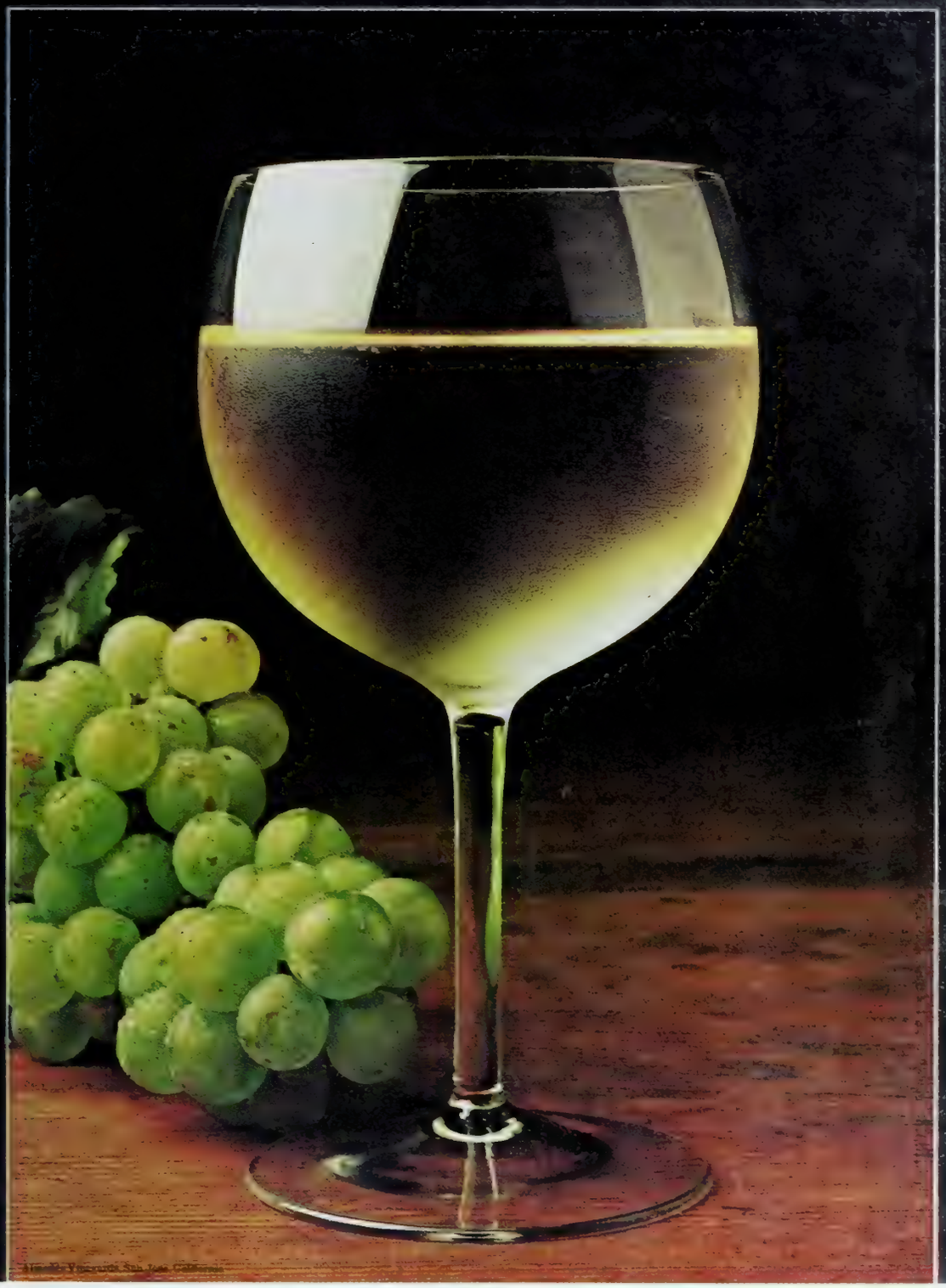
T&B Sales, P.O. Box 30, Old Hickory, Tenn. 37138—for the china collector, this is the source for plate hangers, cup and saucer easels, multiple plate racks, special racks for demitasse, miniature cups, etc. They have rosewood easels for Oriental plates and plain and ornamental rosewood bases for jars and vases, and carry a wide size range of glass domes with mahogany bases. Send for catalogue.

Van Parys Studio, 6338 Germantown Ave., Philadelphia 19144—remodeling an old lamp or making a new one from a vase or interesting, suitable relic is a specialty of this shop of many services. They also design wall groupings to include art displays that harmonize with existing furnishings and make Lucite plate stands to fit individual plate or picture displays. Inquiries welcome. ■



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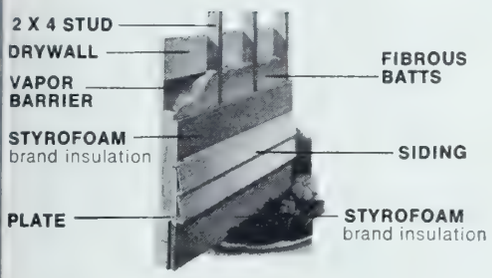
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DECORATORS TELL ALL

By ROBERT DENNING ☐ As an impressionable teenager, I can remember taking as my role models certain dry, vinegary *grand dames* of American decorating. Although many were mere slips of a thing, they seemed to have a towering stature. Their mouths were pursed into starburst shapes that spelled "*No!*" It was an unspoken warning against excess—don't overdo, keep everything just right.

That forbidding hauteur both terrified and tantalized me. It was an open invitation to copy them and become a decorator. I assumed their tone and affected their manner. I even copied their rooms, though I didn't like to admit it.

With the wisdom that comes from age and experience, I remodeled my youthful models. It brought freedom and fantasy to my decorating style. But I haven't stopped copying.

What an admission! Copying smacks of dull minds and a certain vulgarity. It's also sneaky. If one has to resort to copying, then one doesn't have the originality to dream up something new. If you do it, you better cover up your tracks.

The French, civilized as they are, have a way of dealing with such things. There's a perfectly respectable trade whose practitioners call themselves *copyistes*. It is generally the little old man or woman down the street from the great houses of Dior and St. Laurent. The French *copyiste* openly produces affordable versions of what is going on up the street. The *copyiste* is proud of his role and his French clients adore him for it.

Only the richest women in France can afford to have decorators, but many others have their decorator *copyistes*. Since most French families have inherited at least one good commode and/or an old rug, with the aid of their *copyistes*, they put together very agreeable houses. The *copyiste* fills in those bald spots and replaces the worn out pieces.

I saw everything first in my client's houses. They generally lived in the best houses and, at one time or another, all of the famous decorators had stopped in there before me. My favorite client, a sweet, kind and patient woman practically *invented me*—she certainly taught *me* more than I helped *her* decorate her houses. She had several of them and believed in comfort. In fact, she liked to have all of her essential things within arm's reach. Since one of her favorite nooks was her bed, her bedside table assumed awesome importance.

It was a three-tiered affair. The top tier held all of her medicine bottles and her call button (she refused to summon her servants by intercom). The second shelf held decorating magazines from all over, but mostly from France and England (she loved to decorate). And the bottom shelf always held a box of nonfattening cookies (she often felt the urge for midnight snacks).

Her previous decorator had covered her table in blue velvet, the color of her Nattier painting that also matched her Savonnerie rug. I have since made versions of that table not only for this client, but for all my others—of wood, lacquered, or marbleized, of tortoise shell, of any height—and use them in dining rooms, bathrooms, and wherever else they seem appropriate. The thing to remember is that it's all been done before.

Should you copy? Copying is great exercise. I don't believe that one should copy a room or a house so perfectly that it resembles the photograph that one so admired. Neither would I advise a woman to buy the entire display that she sees in the department store, even though she loves it. Add your own touch—one personal piece of furniture, a funny chair. You may have seen a picture of a lofty room that opens onto a swimming pool while your own house is an L-shaped shoebox with a view of the neighbor's kitchen. No matter—copy the ideas. The room will assume your personality. When finished, it will not be a copy but a true synthesis. Copy the atmosphere, not the room. That's what I consider the key to good decorating.

When my partner and I bought the townhouse in New York that now houses our offices and apartments, I wanted to put in a stairway from the living floor down to my bedroom. All was chaos with the confusion of moving and construction. My contractor kept pressing me for a sketch of the new stairway, but I was too busy. Mr. Mestel, my staircase man, is not the kind to impress you as a creator. He shuffled in wearing an aviator jacket and scuffed work shoes. "*What style should it be?*" he kept asking. I had other contractors on my trail. Finally, he whipped out a design of a Chinese Chippendale stairwell that came from a popular book of classic American houses. Each of the stair rail panels was a totally different fretwork motif. It was absolute magic—and, *of course, I now take total credit for it.*

There is a sofa that is a Denning and Fourcade signature. We use (*Continued*)



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it in almost every decorating project we do. If, that is, we can fit it in the door as it is quite an impressive piece of furniture in terms of sheer size. The sofa's forebear has an interesting history:

A friend of my partner was about to make his ugly apartment worse. He was about to heave out his sofa. "Stop!" said I. We had to cut that sofa into three pieces to get it out the door (it had presumably come in through a window in the first place). The sofa had belonged to a movie star, and heaven knows who invented it. It was more like a lounge, with fat, rolled arms but no back pillows. The only way to be comfortable in it was to lie down.

Since we were new in our career, we had located a wonderful inexpensive upholsterer. He made gigantic pillows for the sofa back that made this monster sittable. It took on a whole new profile. Our clients loved it. They would come to our office and curl up in it. Everyone wanted it.

Finally, we sold that sofa. It was bought by someone in the decorating business who also made many versions of it. I can truthfully say that it is the granddaddy of the "fat, overstuffed sofa look" that you see all over. *We swiped it and so did everybody else.* You can buy one today on your department store furniture floor.

Of course, there is a morality in copying. One client, whose name begins with "Princess," makes me furious. She comes to my office fully equipped with clippings from decorating magazines stuffed in her purse. My attitude is: "Isn't that wonderful," and I try to distract her. She could clip some sensational ideas out of magazines but she lacks the imagination to know what is valid for her.

Which brings me to the subject of *new*—new ideas, new trends, new furniture and *what's new?* Unlike the French and many other brands of Europeans, Americans seem to need violent change. New wives, for example, never want to move into the old wife's surroundings. They need instant, opposite action in decorating, regardless of cost, quality or attractiveness. "It belonged to her!" they say in those tones. Therefore, it's horrid.

Most of the things that I show my intelligent clients are the *same old things.* In fact, my favorite fabric house has fabrics that are completely out of date. It is run by two women in their 90s who go back to when J. P. Morgan's boat was furnished (with their fabrics). "How funny you should like that pattern," one or the other of the proprietors will say to me. Then, she'll recount tales of what famous decorator liked it and where it has gone over the decades.

(*Continued*)

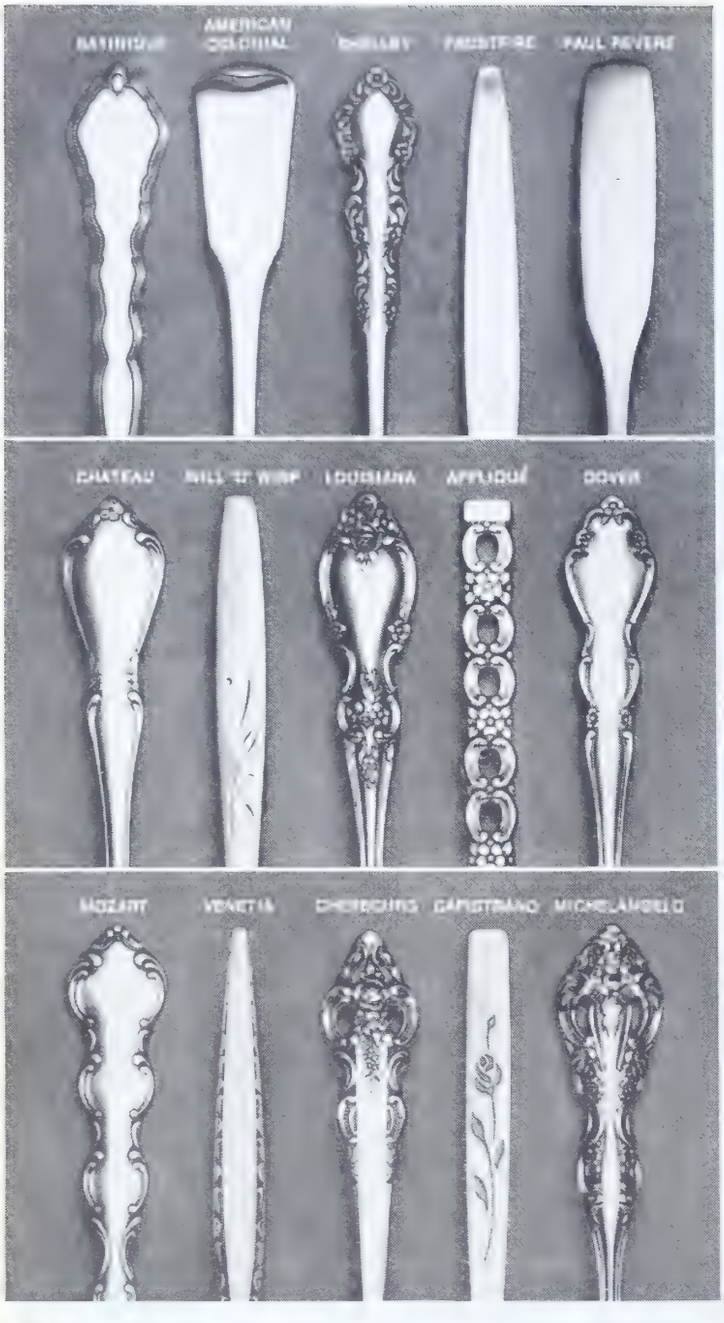


ALBERT E. PENSIS

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ONEIDA

Decorators Tell All

Continued

Here are seven things I've seen, liked and copied:

1. A client who was not afraid to use *lace* as often as possible wanted to use it for window shades instead of curtains. I found coarse Scotch lace that comes in very wide widths in several New York fabric houses. This makes it possible to have seamless window shades that roll up nicely.

Since that first time, I have used the same type of lace frequently, even as a tent lining for a very special party, with a bright colored fabric under the lace.

2. A mother of many grown children taught me that there are *never enough sofas* for children to sit on. Adults, too, like to be comfortable, especially at Sunday night "pasta parties," when they are grateful not to have to eat standing up.

In recent years, of course, the *banquette* has come into full flower. I have seen a small duplex apartment of four rooms with all the rooms entirely lined in banquettes, nightclub style. I am not sure I would carry the "banquette-mania" so far, but I think the idea has merit.

3. *Master-control lighting* was used in a unique way by a client who was a Swedish health enthusiast. She insisted on sleeping in an unheated bedroom, which she claimed was good for the skin. From her bed, she could command all 16 lamps and picture lights in the apartment, and she could do the same from her bathroom. What gave her the greatest pleasure was extinguishing this array of lighting from under the bed covers.

This is a system I have continued to use for many others who enjoy the convenience, in bedrooms hot or cold.

4. A shy, but large, cocktail party-giving client came upon the idea of bolsters to add privacy to her sofas and comfort for elbows. She used *round bolsters* in the cracks of the cushions, creating islands of comfort and, at the same time, making a nest for each occupant.

5. A photogenic client of mine who had run out of spots to hang pictures of herself and her family felt that bathrooms, dressing rooms, and closets were ideal *picture galleries* for personal photos . . . and I have suggested to other clients, not as photogenic, to do the same.

6. A harrassed businessman insisted that no good bathroom is complete without a telephone, especially with a private line that picks up nowhere else in the apartment . . . and is used for direct dialing to Europe.

He also likes a *two-telephone living room*, where, in his loud voice, he can shout over his wife, equally blessed with a booming voice. The telephone company has already supplied him with a device that will muffle their voices.

This same businessman showed me how convenient the wall phone is when it's hidden on sides of tables and near beds that have cluttered night tables.

7. I was always taken by *large anything*, including flower arrangements, until I met my fragile blond, Renaissance bronze collector. She nestled small flower arrangements, maybe a dozen white sweetheart roses in a small vase, amidst a marble table full of the best quality, 17th-century bronze statues of athletes in stress poses. The contrast of white roses tickling her athletes was perfect. Now, I'm all for small flower arrangements.

I am often asked to copy myself. It's easy to do—but I try hard not to do it. Certainly, I can pick up the phone and order one more fringed lampshade or another dark apricot chintz, but it's boring. The delight is in searching for new things worth copying. I rifle through books with my clients, blatently looking for ideas to copy. It's fun! It is how decorating keeps fresh and vital. *After all, who would try to reinvent the wheel?* ■

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NEW WAYS TO TURN ON AND OFF

By JAMES L. NUCKOLLS ☐ Home lighting can be the most dramatic and subtle of design tools. It has both conscious and subliminal effects on our mental and physical condition. For example, we know that sparkle (defined as "extremes in contrast that we do like") enlivens conversation and heightens appetite. On the other hand, glare ("extremes we do not like") makes everyone irritable. Light also holds the absolute power of disclosure—try to evaluate any visual effect without it. It reveals shape, making objects appear flat or increasing dimensional form, causing objects to fade into their background or to be emphasized through the separation of planes. It adds value to objects. It can delicately change the color balances in a design; one color may be revealed under sunlight only to change its hue under fluorescent sources.

James L. Nuckolls is a lighting designer who serves as president of Design Decisions, a division of Syska & Hennessy, Inc. He is a founder and past-president of the International Association of Lighting Designers. His textbook on lighting is titled Interior Lighting for Environmental Designers *(Wiley-Interscience).*

Clever homeowners have always acquired intuitive knowledge about which kinds of illumination make even their oldest guests look young, healthy and refreshed. Lastly, we count on light's power of composition. It is one of the few design elements that will change easily and quickly. One room can become a thousand places; just change the function, mood or attention-getting qualities of light.

Lighting has recently undergone bewildering changes, for the professional who designs for residential spaces as well as for the householder. Here are the reasons:

We all know about the *energy crisis*, but are you aware of *material depletion*? We are running out of silver, copper, mercury and the like—all items basic to the manufacture of fixtures and power.

Living spaces are more and more *temporary*, particularly in the urban environment where people may average only 2½ years at one address. And that lease! It prevents you from doing much else but setting things on the floor: no custom wiring, no attachment to walls, no recessed fixtures allowed.

Building materials are not the same. In urban multiple dwellings, concrete ceilings and floors prevent the running of wires or the recessing of equipment in an attic, not to mention a plenum.

Everything is getting *smaller*. Too many city dwellers live in one-room apartments.

New rules can guide you toward more effective lighting, even in the face of these restrictions;

Use artificial light sparingly. Very high lighting levels and generalized illumination (created to brightly light every conceivable corner of a space) must be avoided in favor of lighting for the specific task. As an example, the entire laundry room may not have to be as brightly illuminated as the washer and dryer doors. Hallways need not be completely flooded with light if stairs, thresholds and doors are properly accented.

Choose *functional* and *efficient* as well as decorative equipment. Do you know that most table lamps are purchased without turning them on?

Think of *systems*. Imagine how pieces of lighting equipment will work together (table lamp with floor lamp with picture light and so forth).

Consider modular lighting increments that you can vary, expand or contract to suit your changing life style. Track is the best example.

Insist on *flexibility*. Will your fixture provide a pleasing general (called "ambient") light as well as more specific working illumination? Can you focus your lighting to accent more than one task? Can you create several atmospheres? This is particularly important in cramped, one-room, multiple-use apartments.

Look for *value*. Cheap equipment often produces cheap results, even though imaginative solutions do not necessarily require excessive funding.

Consider *portability*. Custom- or built-in lighting is the most expensive and usually must be left behind when you vacate.

Carefully plan for electrical *control*. Money can be saved by turning fixtures "off" or "dimmed" when they are not required. However, no one will remember to flip the switch if it is difficult to find or awkward to use.

Seek *advice* and look around: Do not buy without seeing the illumination that your purchase will produce. Go to showrooms. Ask local interior designers for help, and if they plead ignorance, insist that they work with a lighting consultant. Qualified professionals are members of the International Association of Lighting Designers. Any interior designer can reach one by phoning IALD in New York City.

Creative lighting designers are working on new and inexpensive techniques to improve home illumination. They may also borrow ideas from other industries (such as theater or display) or adapt forgotten systems. You might consider the following:

Start off by planning the *environment*: Diffuse or matte finishes are often easier to light than mirror-like surfaces. The unskilled use of "wet-look" wallpapers, high-gloss enamels and glass (*Continued*)



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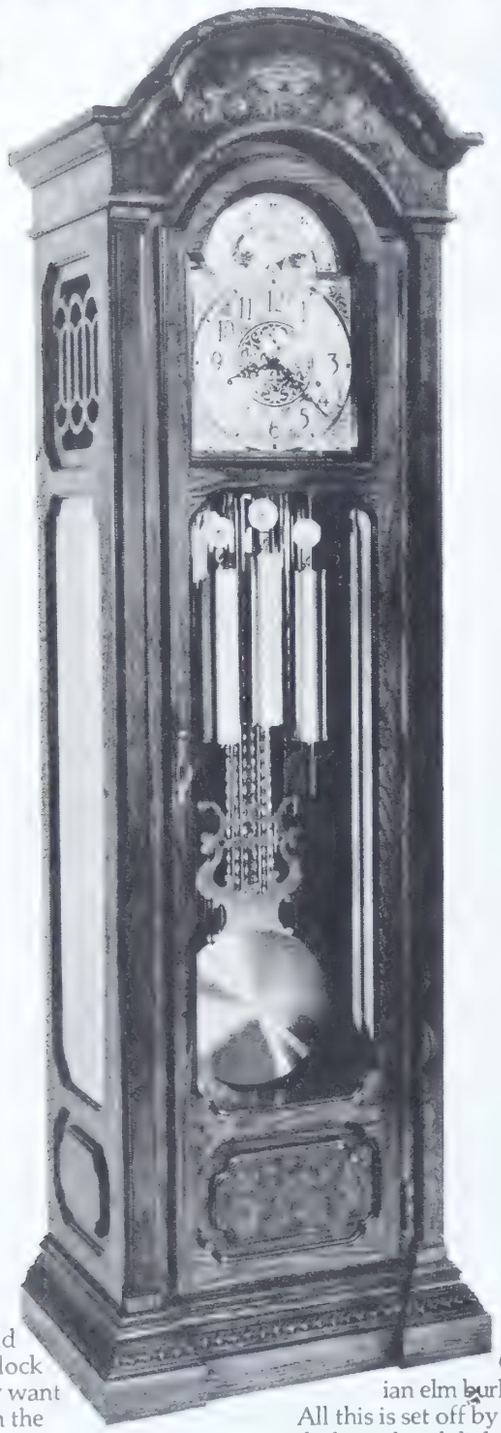
Betsy Palmer watches her furniture fabric become flower-fresh and clean with colors revived. There is no wear from scrubbing.



Miss Palmer admires her thoroughly cleaned carpet. The soil is OUT . . . not washed down to seep back and quickly resoil the surface. It will stay clean much longer.

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If you have to ask the price, you can't afford it.



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On this clock, the famed cathedral chimes of Westminster, Winchester and St. Michael are reproduced by nine chromium-plated tubular bells.

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All this is set off by a brass and silver plated dial and ornaments of brass fretwork.

A great lyre pendulum measures the hours behind hand beveled glass panels.

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Ask about the President by Howard Miller. About $3,700.

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table tops may provide unwanted glare when you were expecting exciting sparkle. Highly reflective surfaces re-use light. A black room will always look dark, no matter how much artificial light you use.

Forget your fear of *fluorescent* light. It has appropriate applications in the home. It lasts longer and produces more light for less energy (and, consequently, less heat which would otherwise have to be cooled with air conditioning). Many fluorescent colors are available. If you cannot tolerate standard cool white, then try warm white. If balanced colors are critical, consider deluxe warm or deluxe cool white or any of the more than 20 colors commercially available. There is even an incandescent/fluorescent color (*Manufacturer reference #1, page 143*) that exactly duplicates the color of a standard pear-shaped bulb (although at a reduced light output). Bathroom mirrors, kitchen cabinets, lighted cornices, plants, laundries, sewing and other workrooms are prime candidates for this source.

Look for *residentially sized* lighting—most of what you now know as "architectural" equipment was developed for commercial use. Miniaturized track lighting, for example, has hit the market (*#2*). Available in incandescent or fluorescent sources, it can be attached to the front edge of shelves and bookcases.

Low-voltage lighting has a future although you may not easily find it now. Operating at a safe six or 12 volts, it is particularly applicable to confined spaces. Miniaturized fixtures using the "R" (reflector) lamp are typical (*#3*), but also consider more efficient 25- or 50-watt sources (called a 25 or 50PAR/36).

Consider simple and inexpensive techniques: The "can" uplight sits on the floor or desk and casts a pleasing, soft ambience on the ceiling. By placing it under a tall tree, a pattern will appear on the ceiling. A 75-watt light source will often be sufficient (order a 75PAR38/FL). If you are concerned about scorching the leaves of your plants, ask your dealer if fixture will accept a cool beam lamp (number 75PAR38/2FL) which directs much of the heat downward.

Experiment with different incandescent light bulb shapes. If your place is a bit dull, try using a small reflector bulb (called a 25- or 50-watt R20) to add accents. On the other hand, if your lighting is too harsh, smooth it down with a silica diffused lamp (called "soft white"); in table lamps using traditional shades, you might substitute a white reflector lamp (*#1*) which will require a bowed harp to hold up the shade.

Inexpensive *(Continued on page 143)*

18 little-known things you can do with your microwave. And one well-known friend to help you.

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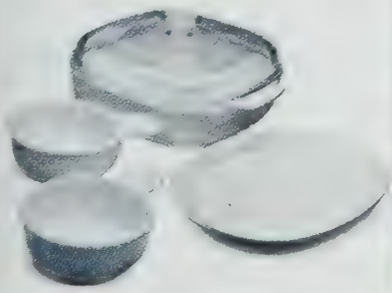
And in your freezer.

At your table.

And in your dishwasher.

Microwave may help you make the most of your time.

But Corning can help you make the most of microwave.



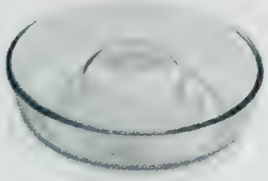
Corning Ware 5-Piece Microwave Set



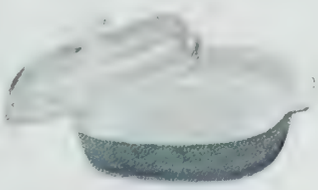
Pyrex ware Microwave Starter Set



Corning Ware Microwave Browning Grill



Pyrex ware Ring Mold

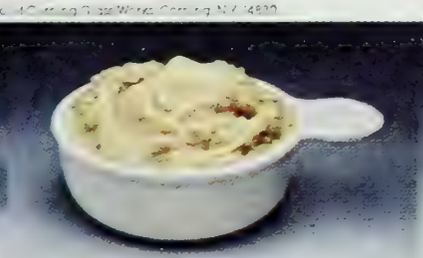


Corning Ware 10" Covered Cooker with Built-in Rack

CORNING



Freeze chili in Corning Ware casserole, then pop in microwave to defrost and cook. 15 mins



Hot oatmeal for one takes 1 minute in a Corning Ware Grab-It.™



Grilled cheese looks grilled when you use the Corning Ware Microwave Browning Skillet.



Nuts are easier to shell after a 4-minute hot bath in a Pyrex ware pie plate.



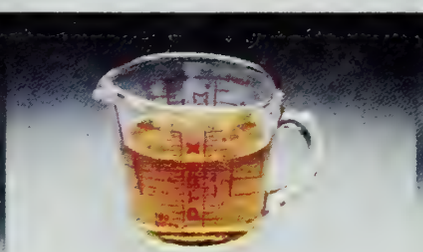
Cook frozen vegetables without water in a 1 qt. Corning Ware casserole. 5 minutes



Meat-loaf in Pyrex Microwave Ring Mold takes only 11 minutes. Looks great



For juicier barbequed chicken, pre-cook in microwave for 12 minutes. Use a Corning Ware roaster.



Boil 3 tbsp. vinegar in cup of water for odor-free microwave oven. Takes 1 minute



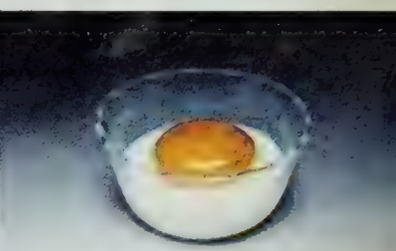
Hot, buttered corn with no mess in a Corning Ware skillet 7 minutes.



Shrimp come out crisp, tender and beautiful in Pyrex ware Fireside bowl.



Reheat a latecomer's dinner right on a Corelle livingware dinner plate



Cook an egg in 30 seconds in a Pyrex ware custard cup.



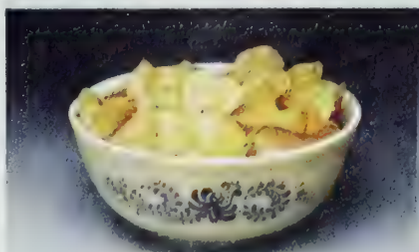
Artichokes from raw to cooked in 14 minutes in a Corning Ware casserole.



Heat and serve soup in Pyrex ware Sculptured Ovenware



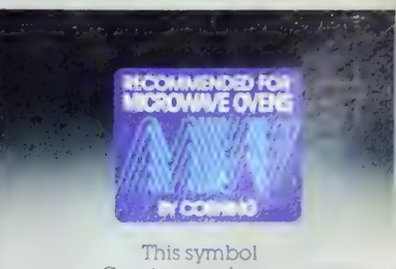
Yours. Send 25¢ postage/handling to Microwave Cookware Guide, Box 1212, Corning, N.Y. 14830 *



Crisp up limp potato chips in a Pyrex ware bowl. 1 minute



Melt cheese or taco chips for quick, hot hors d'oeuvres. Use Corelle livingware platter



This symbol on a Corning package means ideal for microwave

IMPROVE YOUR GARDENING GAME: TURN A BUSH INTO A TREE



KEN DRUSE

By ELVIN McDONALD ☐ Visit almost any botanical garden, flower show, nursery or greenhouse this spring and you will discover a new passion for horticultural excellence. It is reflected in individual plants that have been grown to perfection and then displayed, alone or with others, so as to maximize their beauty.

At home, this trend suggests building a collection that fits both your space and the amount of time you can enjoyably spend caring for it. If you can't see your trees for the forest, thinning-out may be in order. The more intensely involved you are in gardening, the more it becomes necessary to be selective in the plants you choose and how you grow them.



One way to sharpen your pleasure in gardening is to train a shrubby, sprawly or viney plant into a tree form, a process which requires staking and tying, constant pinching and, if the plant is indoors, turning it each time you water to assure even light distribution. Obviously, all of this takes devotion: It would be easier to pot up something like a coleus, water it routinely and wait for nature to turn it into a beautiful foliage plant. But if you want an enormously satisfying experience, take that same coleus cutting or seedling and follow these steps:

1. Set a single-stemmed seedling or cutting, with a healthy growing tip, in a five- or six-inch pot. Insert alongside the stem a half-inch bamboo or redwood stake, equal in length to the height of trunk you want your tree to have, plus extra inches to anchor it in the pot of soil — perhaps 30 to 12 inches total for a coleus tree. Use twist-ties or strips of plastic plant tie material to secure the stem to the stake. First, loop the tie loosely around the stem, so as to allow room for it to expand, then attach firmly to the stake (*see diagram page 52*). Add another tie after every three to six inches of new plant growth.



2. As the main stem increases in length, remove any lateral branches as they appear, using your fingers (*see diagram page 52*) or a pair of tweezers. Allow primary leaves along the stem to remain until they mature and drop off naturally. After branches begin to form the head of the tree, remove any leaves that are still remaining along the trunk.

3. When the stem reaches the top of the stake, pinch out the growing tip (*see diagram page 52*). In its place, two branches will grow. When these have two or three sets of leaves, pinch out the growing tip of each. Repeat this process over and over. Transfer to a larger pot as necessary, both to accommodate the roots and to give enough weight to balance that of the tree's head.

Although I have suggested coleus because it is one of the easiest bushy plants to train into a tree, you can apply the same 1-2-3 procedures to an almost endless variety of foliage and flowering plants. Generally speaking, the kinds that grow rapidly or have large leaves are best suited to training as trees three to six feet tall. Small-leaved and slow-growing types may be trained as shorter trees, perhaps with trunks only 12 to 18 inches tall.

Besides coleus, some of my favorite plants for training into trees include almost all geraniums, especially those with scented leaves, flowering maple, Chinese hibiscus, gardenia, lantana, fuchsia, various jasmines, datura or angel's-trumpet and tibouchina. Among herbs, I particularly enjoy working with myrtle, sweet bay, rosemary and lemon verbena; small-leaved basil is also fun, aiming for a

(Continued)

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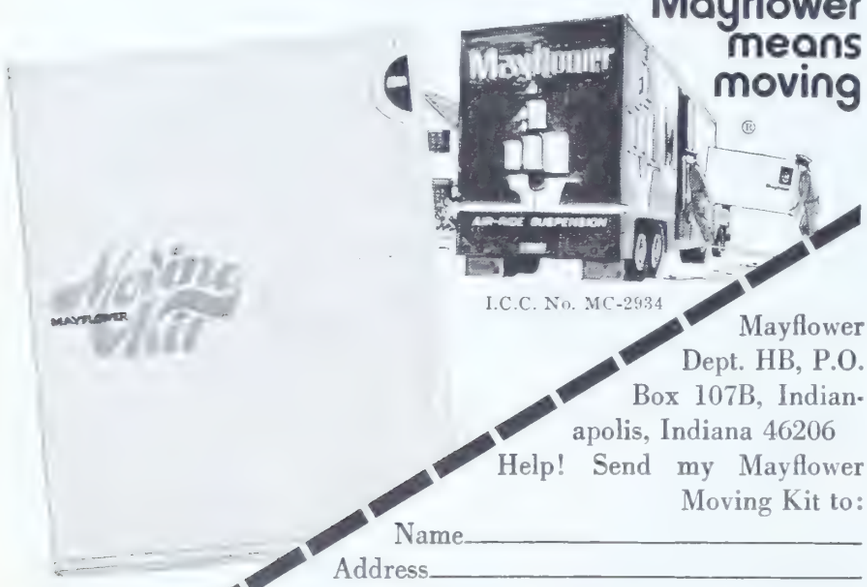
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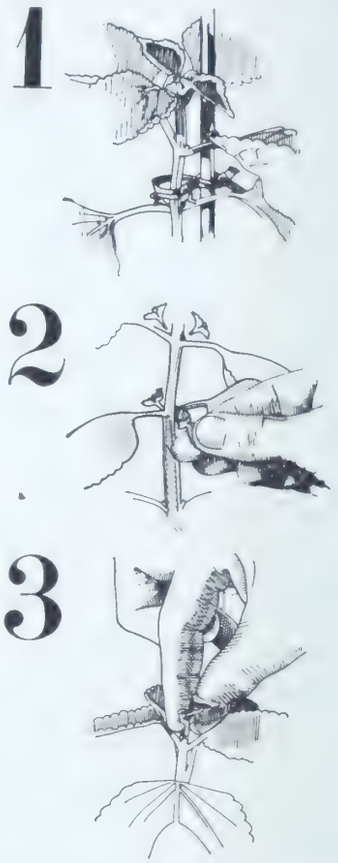
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finished tree about 15 inches tall, including an eight-inch trunk.

Vining plants, whether trailers or climbers, can also be trained as trees, but they require a little more doing. Take English ivy, for example, preferably one with small- to medium-size leaves. Instead of planting only one stem in the pot and training it as the trunk, you can plant three together



and slowly, over a period of months, braid them to the top of the stake (I've also seen this done with woody upright stems, such as Chinese hibiscus). At this point, secure a globe formed of chicken wire and stuffed with moistened, unmilled sphagnum moss on top of the stake. As the ivy grows, pin it into the moss; mist daily. In time, the ivy will root into the moss and give its entire surface a leafy cover. Meanwhile, you can gradually remove the lower leaves to reveal the braided trunk which, with age, will become woody and gnarled.

Another way to tailor a vine into a tree is to train it as I have described for English ivy, but also to add some kind of wire frame (perhaps an inverted wire hanging basket) at the top of the stake onto which you can train and tie the branches. As a general rule, I would provide a moss-filled frame for a plant that typically trails and forms roots at any point where the stem touches moist earth. English ivy, pothos, trileaf wonder, some philodendrons—but only wire for things like hoya, dipladenia, stephanotis and bleeding-heart vine. ■

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HEALTH & BEAUTY UPDATE

By RUBYE GRAHAM

Judging beauty by its cover: The newest cosmetics and fragrances are dressed to the nines and designed to be keepsakes.

Today's cosmetics have a new charisma, brought about by fresh concepts in packaging and contributions by fashion wizards like Calvin Klein, Halston and Ralph Lauren. Designers have found that their handsomely packaged beauty products are within reach of people who might otherwise not be able to afford their more expensively priced clothes.

Plunging headlong into this lucrative area is Calvin Klein, who has recently formed his own beauty company as a branch of his fashion firm, rather than joining forces with one of the big names in the beauty business. Atypical, too, is his simultaneous presentation of fragrance, cosmetic and skin treatment products instead of the smaller-scale, one-product-at-a-time approach.

Calvin's treatment products are built around lifestyles, as opposed to the usual regimens for dry, normal and oily skins. The designer feels that a woman's living pattern is as important as her skin type in determining the right products for her skin, so his experts have developed the Calvin Klein Skin Plan Questionnaire that delves into a woman's personal habits. She'll then be categorized as Skin Plan I or Skin Plan II.

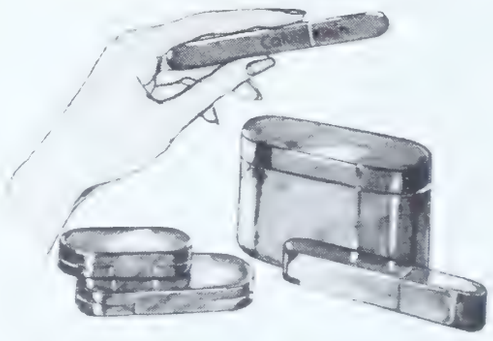
The perfume called Calvin Klein ($85 per ounce) is an exotic floral that blends essences gathered from across the globe. The designer speaks of fragrance as being another form of apparel—something a woman wears like one of his skirts.

Designer-celebrity Halston is no newcomer to the area of distinctively packaged beautifiers. Previously, he has offered products for men and women, as well as collector-item compacts in the form of a silvery bean or heart, a teardrop perfume bottle and a sensational lipstick tube—all in the inimitable free-form style of his friend, jewelry designer Elsa Peretti. Their collaboration is currently evident in a new, extensive cosmetic line including: eye make-up, rouge, nail enamel, cleanser, toner and moisturizer. The eye shadows, rouges and mascaras are encased in the familiar Peretti-for-Halston heart, newly molded of mock ivory. Rouge, which Halston prefers to blusher, travels with its own flat brush capped with ivory. The cake mascara and eye shadows (two shadows to a compact) carry tiny brushes with slightly-curved, ivory stems, that fit into a tubular-shaped brush rest for a dressing table. And, for dressing table aesthetics, Halston provides a set of sable brushes that store in a heart-shaped objet d'art.

Ralph Lauren is yet another American designer entering the beauty business this spring. For his entry into the field, he has developed two fragrances, one for women named Lauren ($87.50 per ounce) and another for men under his famous Polo men's fashion label (eight-ounce cologne, $20). There are altogether about 30 products.

Like his men's and women's clothing, Ralph's fragrances are American classics. The women's scent is a modern floral, while Polo is masculine and resiny, with a whiff of leather and woods.

Like Halston and Klein, Lauren is beautifully packaged. Bottles for the women's scent are inspired by an antique inkwell (the Laurens collect them) with the cologne in ruby glass capped with a gold-toned mushroom. His perfume is elegantly presented in a lead crystal inkwell-bottle. The perfume purse spray comes in a Regency boudoir-inspired ruby glass obelisk also with gold top.



Calvin Klein's new cosmetic collection—a bevy of shapes in cinnabar lacquer.

The men's fragrance is bottled in a green glass flask that sports Lauren's familiar logo. His name does appear on the bottles, but ever so discreetly.

All three designers say that you'll find their new cosmetics and fragrances in fashion stores across the country. The "big three" beauty collections are available in all Saks Fifth Avenue stores.

With such innovative packaging being offered in cosmetics and fragrances, it seems a shame not to show them off on your dressing table rather than tucking them out of sight in drawers.



SHARON WATTS

Ralph Lauren's entries: fragrant objets d'art for his and her dressing rooms.

Virtually everyone is aware of the power of the packaging from both psychological and design viewpoints. New York freelance make-up artist, Joey Mills, who plays himself in the soon-to-be-released movie, "Eyes," starring Faye Dunaway, says that a pretty container is as important as the makeup or perfume it contains for the psychological value to a woman. Everyone wants to be surrounded by pretty things.

"Keep just what you use on a beautiful tray of some kind. Organize the things by categories—all lipsticks together, all eye makeup together and so on. This way you'll sort out what you have for each purpose. If you have too many things in a category, keep eliminating, as you'll get confused by seeing too much. Anyhow, there's a tendency to use the same things over and over, especially when you are in a rush," the makeup expert advises.

Most women probably could discard three-quarters of the beauty products they now have on hand. As part of spring housecleaning or a new streamlined you, throw out everything you aren't using.

To wit: Throw out anything (especially lipsticks and skin treatment products) that smells rancid.

Discard any foundation that has gotten thick from age or perhaps because it's the bottom of the bottle or jar. Otherwise, it will go on too heavy and streaky and it's difficult to thin out to the proper consistency unless you are a pro. ■

As a woman, developing and maintaining your beauty requires time, commitment and discipline. And that's especially true when it comes to the care of your skin. Understanding its complex nature and how to deal with it are basic to keeping it clean, healthy looking and beautiful. No magical cream or secret potion can produce the results you get from daily skin care with the right mix of scientifically formulated preparations.
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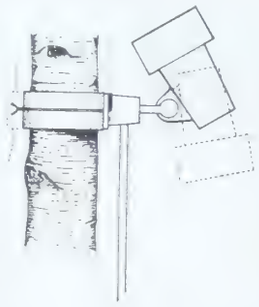
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LIGHTING THE NIGHT LANDSCAPE

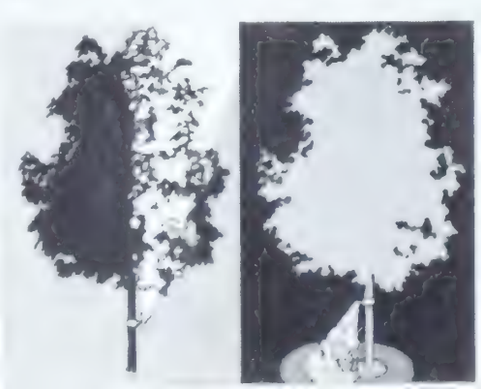
By ELVIN McDONALD ☐ In the words of Laguna Beach, Calif., landscape architect Woodward Dike, "Lighting is the night landscape; it should make you feel safe and secure. Darkness throws off our perception of shapes and forms; light shows the way, eliminates hazards and, at the same time, selectively showcases the best features of a landscape."

For general safety lighting, Woody suggests a low-voltage system, automatically timed to turn on at dusk, off at dawn. "Low light all around a property, intensified toward the entrances, is an efficient crime deterrent. Low-voltage lighting can be used in almost any fixture and the bulbs last much longer than regular incandescents. It is usually my choice for house numbers, driveways, steps, walks, drop-offs—any potential dangers."



One of Woody's favorite fixtures is a swivel accent light by Kim which mounts directly on a tree trunk (*above*); an expandable rubber mounting allows for growth and protects the bark. By turning a trunk-mounted swivel fixture (*above*) it can be used to light the canopy of leaves and branches overhead, or, directed downward, to show off seasonal flowers.

Step one in landscape lighting is to have a plan of your property, the same as a landscape architect uses. It should indicate the position of all major trees, outdoor living areas, steps, paths, drives, sculpture, pool and play areas. Next, take a spotlight, floodlight and standard incandescent in a wire hood on a long extension cord into the garden at night. Experiment with different lighting effects. Judge these from many different spots outdoors as well as from vantage points in the house. "If it's right," Woody says, "you'll feel comfortable with the lighting."

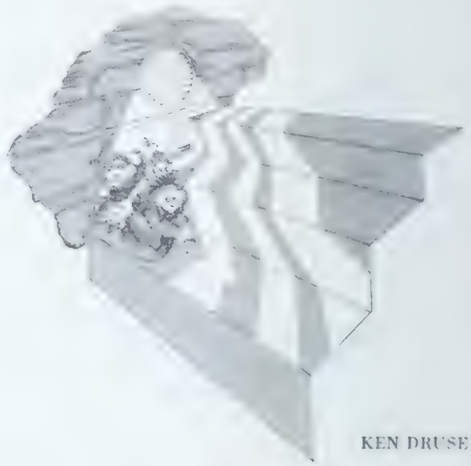


For safety lighting of drives, walks and steps, one of the fixtures Woody uses in his residential work is a dome-shaped unit, also by Kim, which he



acknowledges is ". . . more industrial than gardenesque, but I like straightforward forms that reflect their function." Fixtures of this type can be used three ways: mounted flush in a permanent surface, a sidewalk for example; set into concrete bollards (cast in a nine-inch Sono-tube and form-finished) eight inches above ground in a bed of English ivy or other leafy cover (*above*); or in posts, placed along a driveway.

For step lights, Woody recommends fixtures recessed into walls, with louver covers to direct the brightest beams downward and prevent



KEN DRUSE

glare in the eyes (*above*). If space permits, spill light can be used to show off container plantings along a stepway.

Woody likens the effect of a well-lighted landscape to ". . . that good feeling you get when your jet finally breaks through low raincloud on a dark night and lands safely between those indigo blue runway edge lights. For guiding my guests to the front door I want the warm glow of incandescents, but the intent—to provide a welcome haven—is the same. In a private garden, even on a small terrace, lighting can work miracles simply by emphasizing the positive while night paints out all the rest. ■

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CATS 'N DOGS AND OTHER PETS

By MORDECAI SIEGAL ☐ The quiescence of a jungle tributary trickling through a Malaysian rain forest can easily be compressed along the paneled walls of civilized interiors. While bubbling air rises to the water's surface and aquatic plants twist in their gravel beds, you gaze enraptured as brilliant flashes of color swim like floating jewels. The silent, slow-motion world of tropical fish is at once the domain of the pet owner, the hobbyist, the creative home decorator and all who find no sight more compelling than the microcosmic habitat created in a home aquarium. It is a living portrait of natural beauty and the eye has no choice but to look, look again, and then try to look away.

A well-balanced ecology is vital to tropical fish. Consider these four essential elements before creating an aquatic environment: water, light, filtration and heat.

Water, the life-giving environment of all fish, must be carefully evaluated and properly conditioned before flora and fauna can be supported. In most locations, tap water is usually suitable. Simply allow the water to stand in the tank for a day or two. An exchange of gas between water and air will have occurred. And adding one grain of sodium thiosulphate (available in pet shops) per gallon of water will rid the tank of killing chlorine. Next, the water must be tested for the correct pH (percentage hydrogen) scale to determine acidity and alkalinity levels. For this purpose, pH scale testing kits are inexpensive, easy to use and readily available.

Heat. Tropical fish originate in torrid zones and must be maintained in similar warm water ranging between 72° and 80° F, depending on breed. This is accomplished with a specially designed tank heater, usually a heating coil wound around a ceramic element, insulated and encased in a glass tube. A good heater should be completely submersible.

Lighting is also important. The aesthetics of a well-lit aquarium need little explanation on these pages. Plants, fish, water and, indeed, the glass itself shimmer in spatterdash irridescence as light rays refract through the underwater world. But light has function as well as form. It is a fundamental factor in the life cycle of animal and vegetable. In the aquarium as elsewhere, little life can exist without light. It enables plants to absorb carbon dioxide by the process of photosynthesis, and with good lighting plants give off oxygen as they absorb carbon dioxide. Fish also require light to find their way in the tank, which has much to do with territoriality and survival. Growth is also stimulated and affected by light. Direct sunlight imparts vitamin D which, acting as an antibiotic, helps create resistance to disease. It also keeps the tank clean by destroying harmful bacteria. Light, then, is as important as food itself.

A properly outfitted aquarium requires a hood over the top with a built-in incandescent or fluorescent lamp. Some lamps are designed to promote plant growth as well as provide an aesthetic display of the tank and its living contents. Grolux is one such lamp, and another is Vita-Lite, made by the Duro-lite Company. There are many ways to set up a light display, and professional advice will help draw a balance between creativity and environmental demands. Because lighting creates additional heat, this must be considered before buying a fixture that is simply appealing. Remember that in a tropical fish community, the heat must always be set at a steady temperature. *(Continued on page 61)*



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Filtration. In a very short period of time, any aquarium with a full community of fish and plants will develop stagnant water contaminated with debris and waste matter. For that reason, motorized and non-motorized systems are used with tropical fish setups. This is quite simply a system of clear plastic tubes that remove water from the tank at a rapid rate, run it through filtering materials and then return it at the same rapid rate. The filter is essential if life is to be maintained.

If the filter is the type that sits inside the tank at the bottom it is called an *undergravel* filter and requires a small motor pump on the outside. External filters are clipped to the outside edge of the aquarium and have a self-contained motor pump. They are usually larger, filtering water at a faster rate and housing more filtration material such as activated charcoal and/or glass wool or napped nylon. No other motor pump is necessary with an external filter. Some motorized filters provide a jet pipe to better aerate the tank water. The better external filter systems are the Power Master 300 by Aquology, Dynaflo by Metaframe, Cosmic, Vortex, Marine Dynamics and Marineland's Maxi Flo Power Filter.

Remember that fresh-water tropical fish must never be mixed with saltwater varieties. There are hundreds of specimens of aquatic plants and thousands of breeds of tropical fish from which to choose. It is, above all, first a scientific decision and then an aesthetic one.

You are urged to read about the subject before diving in. Among the books available, the most respected, most complete and most referred to is *Exotic Tropical Fishes* by Axelrod, Emmens, Sculthorpe, Vorderwinkler, Pronek and Burgess. Published by T.H.F. Publications Inc., this prodigious work is often updated by means of an ingenious loose-leaf format. A concise work ideal for beginners is *The Freshwater Aquarium* by R. F. O'Connell (Arco). *All About Tropical Fish* by McInerny and Gerard (Macmillan) is a brilliant work of rare beauty and sophistication. A competent paperback is *Tropical Fish* by C. J. Harrison (Bartholomew). And, one of the most entertaining books ever to be written on the subject is *Confessions of a Fish Doctor* by Scott Bodie with Corinne Browne (Workman). It's inside information with much insight for both the old hand and the novice.

Twenty gallons of cured water (aged and chlorine-free) is held in a space 24 by 12 by 16 inches encased by five sides of glass. Add tropical fish to experience the world of inner space. ■

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THIS MONTH

At the Museums

The story of a Goblet explains airtwist stemware production with photos, glassworks and prints from Diderot's 1740 *Encyclopedie;* Carnegie Museum of Natural History, Pittsburgh, until June 18.

America Underfoot: A History of Floor Coverings From Colonial Times to the Present; The Carpet and Rug Institute, Dalton, Ga., April 15 to May 14.

Artists in Rome in the 18th Century, 100 prints and drawings exploring an important period in art history when land and city scapes took on a new significance. Rome's international character throughout the 1700's is also amply demonstrated; The Metropolitan Museum of Art, N.Y.C., until April 28.

Pompeii AD 79, the most comprehensive display of 2,000-year-old relics from Pompeii and Herculaneum ever seen outside Italy. Included are mosaics, marble and bronze sculpture and gladiators' equipment; The Museum of Fine Arts, Boston, April 18 to July 16.

Alice Pike Barney and Her Friends, works by the 19th-century symbolist and several contemporaries. Barney was particularly admired for her pastels; The National Collection of Fine Arts, Washington, D.C., until May 21.

Dolly and the Great Little Madison examines the contribution to 18th-century American society made by the nation's fourth president and his wife; Mint Museum of Art, Charlotte, N.C., until June 11.

Early Chicago Architecture; The University of Dallas, April 8 to May 7.

Workers and Allies: Female Participation in the American Trade Union Movement; Georgia State University, Atlanta, April 1 to May 7.

Tours and Shows

Charleston, S.C.: Designers' showcase house at 39 E. Battery St., sponsored by the Charleston Symphony. The house was built in 1810 and is reportedly one of the city's finest. April 1 to 30.

Pasadena, Calif.: Designers' showcase house at 257 Grand Ave., sponsored by the Pasadena Junior Philharmonic Committee. Built in 1917 for Tod Ford, Jr., the villa was designed in the southern European tradition by Reginald Johnson. Tour includes three acres of Hillside gardens; April 23 to May 14.

20th Anniversary Chicago Flower and Garden Show boasts a 700-bush rose garden, house plant competition, Japanese flower arrangements, marigold display and a genuine forest of 300-foot trees; Don Maxwell Hall at McCormack Place, April 1 to 9.

(*Continued*)

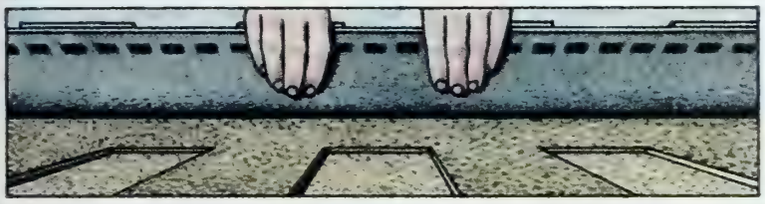
How the leading maker of asphalt roofing can keep you from making a very expensive mistake.

Buying asphalt shingles without knowing what to look for is playing "roofing roulette." Mistakes can be very costly.

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This Month
Continued

Antiques Events

Hartford, Conn.: **The Connecticut Spring Antiques Show;** the State Armory, April 21 to 23. **58th Greater Hartford Antiques Show,** the West Hartford Armory, April 27 to 29.
Natchez, Miss.: **Natchez Garden Club 3rd Annual Antique Show and Sale,** Natchez Civic Center, April 20 to 23.
Concord, N.H.: **The Concord Antiques Fair,** New Hampshire Highway Hotel, April 9, one day only.
Morristown, N.J.: **Morristown Antiques Fair and Sale,** the National Guard Armory, April 6 to 9.
Philadelphia, Pa.: **University Hospital Antiques Show,** the 103rd Engineers Armory, April 11 to 15.
Cambridge, England: **11th Cambridge Antiques Fair,** Guildhall, April 19 to 21.
Crewe, England: **10th Cheshire Antiques Fair,** at the Crewe Arms Hotel, April 27 to 29.

On the Auction Block

200 Winterthur Museum items including Chinese and European porcelain, from the Henry Francis duPont estate, April 28 at Sotheby Parke Bernet, N.Y.C. **English Furniture,** April 5; **Printed Books,** April 7; **Oriental Sculpture,** April 12; **Eastern Rugs and Carpets,** April 14; **English Porcelain,** April 19; **American Furniture,** April 27—all at Christie's, N.Y.C.

Also Recommended

Sixth International Crafts Show, a once-a-year marketplace offering both domestic and foreign contemporary crafts of the finest quality; New York Coliseum, N.Y.C., April 6 to 9.
American Federal Furniture, a seminar sponsored by the Decorative Arts Trust and the New Harmony Foundation, New Harmony, Ind., April 20 to 23.
Art in Decoration, 10 international designers take one art work and design a room around it; The Atlanta High Museum, April 9 to 23.
History of American Metals, lecture by Henry P. Kauffman, author of *The Colonial Silversmith*; Henry Ford Museum, Dearborn, Mich., April 14, 8:30 p.m.
The 1978 International Dog Show, largest dog show in U.S.; International Amphitheater, Chicago, April 1 and 2.
Waterloo Village, Stanhope, N.J., one of America's few remaining Colonial villages, opens its gates for the spring season on March 28.—REBECCA SAWYER ■

Decorating with Weldwood Paneling, from P to Z.



Paneling. Walls set the tone for any room, and Weldwood® paneling is like fine furniture for your walls. Notice how the paneling shown above from our new Oak Grove™ line helps achieve a warm, nautical look.

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This year the National Audubon Society will issue the first porcelain bird sculpture in its history. This important work of art will be created exclusively for individual collectors, by private commission only, and only by direct application to the Society.

An announcement illustrating and describing the bird sculpture will be sent upon specific request. Write directly to the National Audubon Society, 950 Third Avenue, Dept. 9, New York, N.Y. 10022. Or phone toll-free: 800-523-7580 Ext. 100. In Pennsylvania call 1-800-662-5180 Ext. 100.

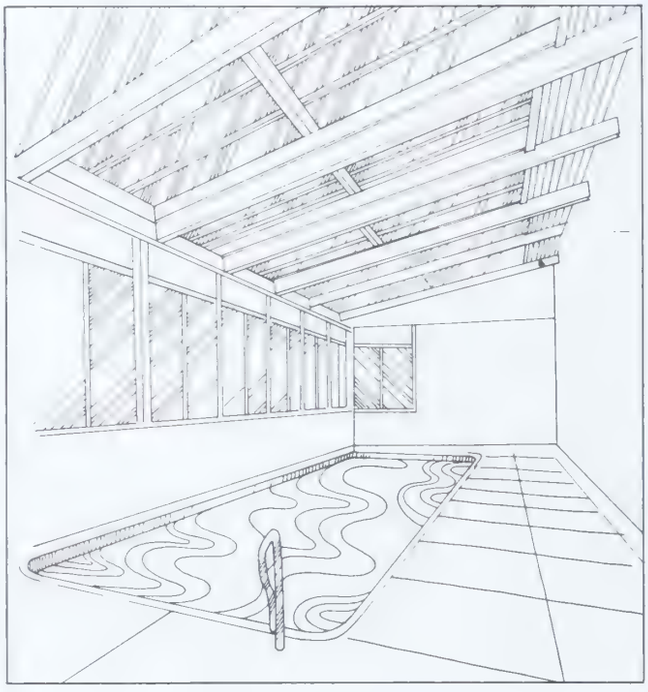
National Audubon Society

REVELATIONS OF A SKYLIGHT: ITS NEWEST ANGLES – AND CURVES

By JOHN H. INGERSOLL ☐ A skylight distributes five times as much daylight inside a house as a sidewall window the same size. That's both a joy and a problem, not necessarily at the same time. Psychologically, light is a pleasure; dark distressing. A street corner at midday is enervating, busy, stimulating. The same corner at midnight is dangerous, disturbing. So it is that a bath flooded with sunlight from *above* on a spring morning has the power to send us off smiling to breakfast. Within the safety of one's house, a night sky seen through a skylight loses its ominous qualities and even thick clouds gliding across a moon become a magic lantern show. The pleasures are many, and described more completely on page 98.

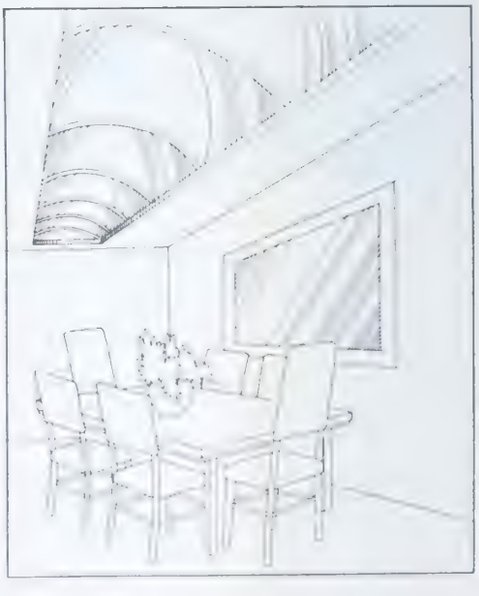
The problems are few and require little more than common sense, a thoughtful approach to buying and good planning to overcome. A loss of energy is the most serious problem. While a skylight is passing all that glorious daylight, it is also allowing considerably more heat to pass than would the insulated roof portion it replaced. In summer, heat gain through the glazing is the enemy, and in winter it is heat loss. Both occur because heat travels naturally towards cold. For that reason, a single-glazed skylight is a poor choice in any U.S. climate. It is, flat out, an energy waster. Double glazing (see illustrations in this report) is a reasonable solution. Triple glazing is an even better solution, and a number of skylight makers offer triple glazing now. For any house south of the Mason-Dixon line, siting the skylight can be as important as triple or double glazing. Any locale where heat gain is the villain, positioning a sky window to the north makes sense. It's true most families open the roof to the sky to gain light in a specific space. Whether that space is south, north, east or west generally doesn't enter the decision. For example, an interior bath that just happens to be on the south side would be vastly more cheerful with sunlight streaming in from above. Since wanting light for an interior bath is justified, the best compromise is a skylight with ultraviolet reducing (tinted) glazing on the top layer. Tinting is available in plastic or glass.

The second and third problems—leakage and condensation between layers of glazing—are attributable, for the most part, to faulty installation, which makes selection of an installer (Continued)



A custom glazed roof (left), *employing standard parts, rolls back electrically to open an indoor pool to the sky during warm weather; stays in place for comfortable winter swims. Exclusive by Rollamatic Roofs for several uses.*

Barrel-roof design in plastic glazing (below) *is custom work offered by several makers. Result is one of sheer drama for a dining or living space. Opening this much roof is a means of gaining passive solar heat. Therefore, this makes more sense in the northern states, not the South.*



LORING LUTHEY





Ethan Allen's Treasury gives me lots of ideas, free–you don't have to buy anything. I just picked it up at the Gallery, on my first visit.

"I'M INDECISIVE, SO I LIKE TO FEEL I'M GOING TO GET ALL THE DECORATING HELP I NEED, WITHOUT FEELING PRESSURED."

Meet Ann Haggerty. Third in a series of stories about the kind of people who furnish their house, <u>their</u> way, at Ethan Allen.

"I have a lot of trouble making up my mind before I buy something. Especially for the house. I have to think about it, ask questions, feel I've seen everything before I can decide. The best decision I ever made was to walk into an Ethan Allen Gallery.

If I hadn't seen one of their bedrooms done in this unusual 18th century stencil, I would never have had the courage to do what I did with our bedroom. Ethan Allen's room setting decided me. At first, I was afraid shopping at Ethan Allen would be too expensive, but I got everything I wanted for a lot less than I'd expected to pay. Which made me feel even <u>better</u> about my decision. I even had two quilts made up in the same fabric–one for John and me and one for Sam, our kitten. When I decide, I go all the way!

I feel so great about our bedroom, now I'm planning to re-do the dining room. That's how <u>confident</u> Ethan Allen makes me feel."

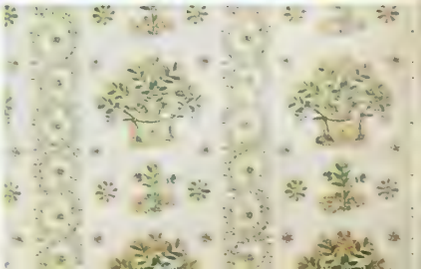


Ethan Allen's interior designer suggested this ginger jar lamp for the night table. Perfect!





This fabric is a reproduction of an authentic 18th century stencil. The minute I saw it in one of their bedrooms I decided. Ethan Allen's interior designer helped me work it all out.



Ethan Allen Galleries



COME ON OVER TO OUR HOUSE AND FURNISH YOUR HOUSE, <u>YOUR</u> WAY

LOOK US UP IN YOUR YELLOW PAGES.

The Char-Broil® Gas Grill



For the Would-be Cook Who's Hapless and Hopeless

We're not talking about you, of course. Just those others out there who have only two preferences over lying down. Sitting and eating. Their knowledge of cooking begins and ends with a knife and fork.

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In other words, do nothing while the Char-Broil smokes a 20-lb. bird, barbecues ribs, spit-cooks a roast, char-broils the steaks. It will even bake bread if you let it.

It's a wonder, this gas grill of Char-Broil's. Maybe you should have one, too. You don't really have to be lazy and lousy, you know. It just helps.

Char-Broil® Gas Grills

Char-Broil Gas Grills come in all kinds of models and sizes, and are made entirely in our own factory. Their quality throughout is incomparable—one good reason why more are sold than any other make. And, because of simplified assembly, when you bring yours home, you can be cooking in ten minutes. Soon cobwebs will form in your kitchen stove, unless you're neat, that is.

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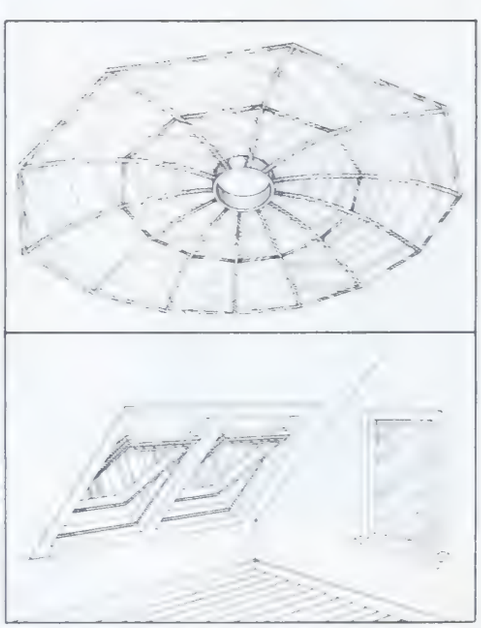
COLUMBUS, GEORGIA 31904

Skylight Revelations

Continued

important. Who puts in a skylight? A carpenter, builder, remodeling contractor or handyman. The job is essentially a woodworking task. Your aim is to find a professional on whom you can depend. Get to know his past work, and judge for yourself. Why would a leak occur? Because the flashing (protective metal) between the skylight and the roof opening is not installed properly. Why condensation? Because plastics are somewhat permeable to moisture. All producers of quality skylights allow for this with some means of drawing off moisture trapped between two layers of plastic glazing. For the moisture to escape, the glazing must be seated and fastened by the installer just right.

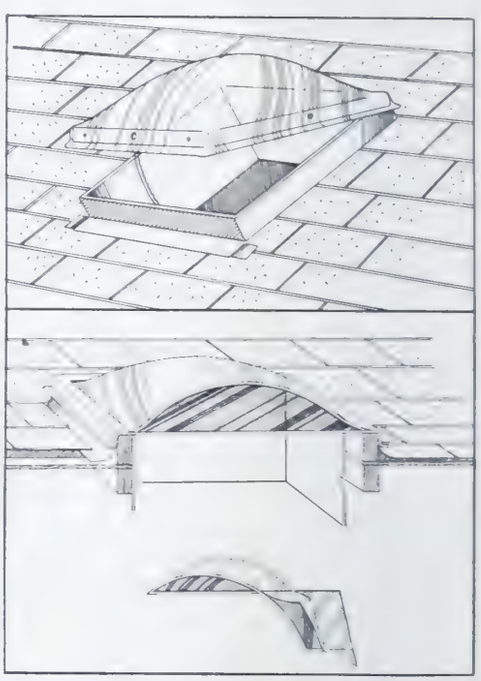
The amount of light that passes through glass is incrementally more than plastic, but not enough to ever notice. One would choose plastic whenever a bowed shape is desired. Physically, glass can be molded to any shape, but the cost of doing so is prohibitive for residential use. Plastic is more resistant to breakage, in the event a stray branch breaks and falls on the roof, or a baseball bounces off the skylight. And makers claim the bubble shape of most plastic skylights is more efficient shedding water. Contrarily, glass does not scratch easily. Plastic does. If you select glass, by all means choose tempered or laminated (safety) glass.



Huge dome with spider-web framing (top) *is a much-copied custom design for use over large interior spaces. Flat-glazed windows* (bottom) *are fitted with insulating glass and swing out on a center window axis; by Velux-America.*

A skylight is more attractive for most people than a dormer window, and in that position, the easiest to install. There is only the roof between the interior space and the outdoors. Bringing light to a ceilinged room involves more carpentry, but it's not especially complicated. A light shaft is the means. The shaft is a boxed connector between the skylight and the opening in the ceiling. For example, in a one-story house, the shaft would extend through the attic space. An interior room directly beneath the roof ridge (which can't be cut), is illuminated by a shaft angled in the attic space between the skylight positioned a short distance down the roof slope and the ceiling.

Skylights produced to standard measurements satisfy 90 percent of residential demand. Openings are either square or rectangular, and range from about 16 inches by 16 inches to a unit 10-feet square. You may wonder how a skylight 25½ inches by 45½ inches can fit into rafter spacing 16 inches apart. It's no problem. A cut in the roof is made to accommodate the window, and the carpenter simply reframes the opening between the nearest rafters.



Skylight shape most often seen (top) *is domed plastic unit, here shown in its full open position. The raised metal surround on the roof is called the curb. Two versions* (bottom) *of double glazing are shown here—both efficient.*

In addition to "bubble" skylights and flat-glazed skylights, pitched dome skylights are produced by several makers. This is a dome in the rectangular shape of an inclined plane. It is intended specifically for use in a space where one might have built a dormer. The pitched dome skylight allows room within the glazing to peer out horizontally, as well as at a 45 degree angle, skyward. *(Continued)*

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Skylight Revelations

Continued

A skylight fitted for a sloped roof will not require as high a "curb" (the vertical metal frame around the window), as that needed on a flat roof. The reason: rain may gather and rise on a flat roof if the drain gets clogged. One thing you don't want is the pressure of stationary water directly on the glazing.

Nearly all standard skylights are sold fixed or operable. Fixed windows are self-explanatory. Bubble and pitched dome windows that open are rarely chosen for a flat roof, but are most often selected for a pitched roof. These units open from the bottom out to a position roughly 10 inches above the rim. Most windows have hardware that allows you to halt the window at any point within that 10 inches. For windows too high on a ceiling to reach by hand, poles or long cords are provided. Or, for an extra expenditure of between $140 and $170 the window can be opened and closed at the touch of a button—electrically.

An alternative to the bubble and pitched dome is a flat-glazed sky window meant for a sloped roof opening above a habitable room. This unit opens from the top, swinging on an axis at the center of the window. Its framing is wood and the unit is sold with nothing less than double glazing. The window is illustrated on page 68. Aside from being handsome, this skylight permits one to clean both sides of the glass from inside the house.

For a professional, installation of a skylight should not take long. The easiest job is one for a new house. Next down on the scale of difficulty is a house with an unfinished attic planned for remodeling. Most contractors would be able to put in one window under those conditions within a half day. At today's prices, that much labor would probably cost between $40 and $90, depending on the area of the country. Cutting through a finished attic space might take a full day. Building a shaft for light to flow through an empty attic space, or any kind of custom work is going to take longer and, consequently, be more expensive.

Two custom installations are illustrated on page 68 to indicate the possibilities in the design of a skylight. Almost anything is possible, but be prepared to pay a price commensurate with the work.

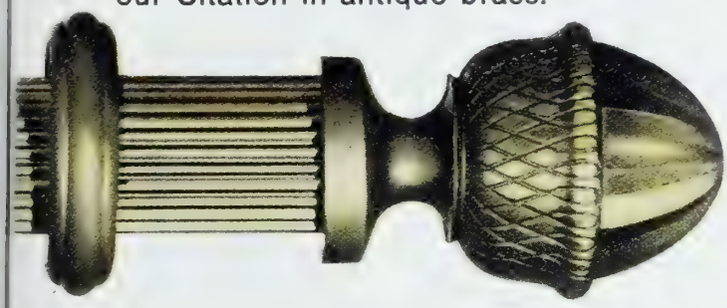
List cost for the smallest unit mentioned—16 by 16 inches—would be under $30. A substantial difference does not exist between the price of a stationary and operable window. For example, one firm sells a 46-by-46-inch unit as a fixed window for $280, and as an operable unit for $310. What about the biggest? The largest standard skylight discovered during research for this report, 10 by 10 feet, lists at $1,200.

Skylights are usually available where building materials are sold—at home centers, for example. In the event you can't locate one close at hand, write to one or more manufacturers for product literature. The producers noted below are a representative, not an inclusive list:

- Naturalite Inc., P.O. Box 2267, Garland, Texas 75041.
- Plasteco, Inc., P.O. Box 9485, Houston 77011.
- Plasticrafts Inc., 2800 N. Speer Blvd., Denver 80211.
- Rollamatic Roofs Inc., 1400 Yosemite Ave., San Francisco 94124.
- Roper IBG, P.O. Box 100, Wheeling, Ill. 60090.
- T-M Corp., 413 Virginia Drive, Orlando, Fla. 32803.
- Velux-America Inc., 80 Cummings Park, Woburn, Mass. 01801.
- Ventarama Skylight Corporation, 75 Channel Dr., Port Washington, N.Y. 11050.
- Wasco Products, P.O. Box 351, Sanford, Maine 04073. ■

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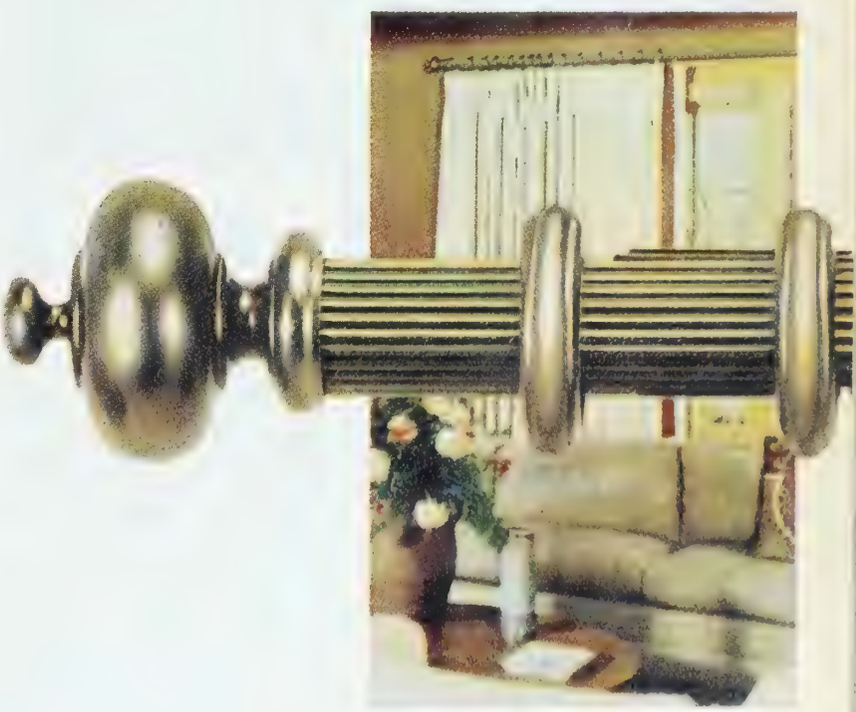




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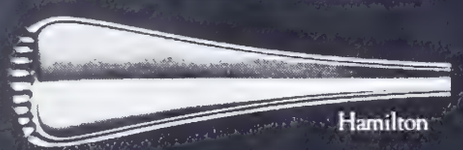


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Address _____
City _____ State ____ Zip ____

Payment Plan _____

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NEW WAVES IN STAINED GLASS

By MOLLY SIPLE ☐ Stained glass has been primarily church-bound—except in the colorful eras of Louis Comfort Tiffany and Victorianism. Of all the arts and crafts, it has been the slowest to become part of contemporary environments. Perhaps stained glass has been too closely associated in our minds with a heavenly, but chilly, grandeur, an atmosphere few people want to live with. But as we show you on page 101, stained glass can be domesticated in exciting new ways, its illuminated colors giving life to a room as legitimately as a painting.

Many tradition-minded craftsmen have also been slow to switch direction. Richard Millard, one of the leading stained glass craftsmen, explains, "For the industry as a whole, secular work was a reaction rather than an initiation. The change came about by default as the church lost its following in the 1960s and, thus, its funding for embellishments such as stained glass. Craftsmen were forced to look elsewhere for work."

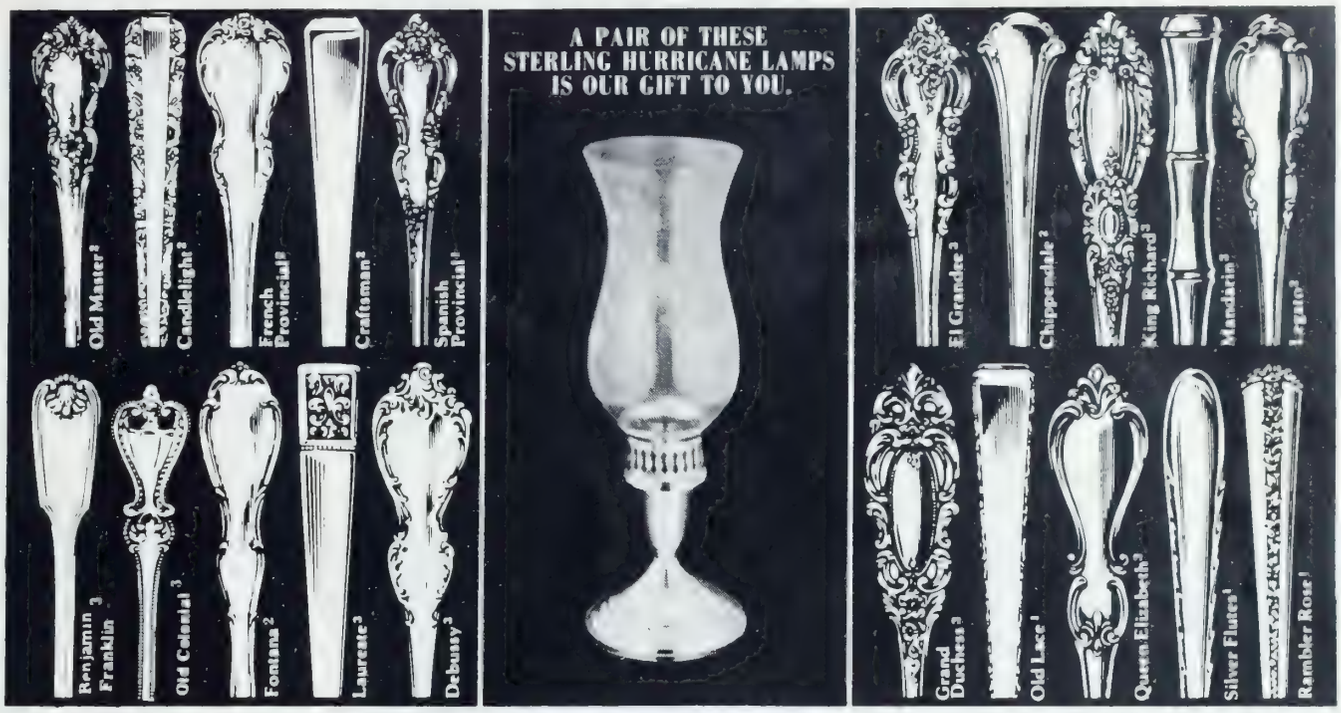
A few, more inventive craftsmen (some of whom are listed below) began consciously in the 60s to look for opportunities to expand the traditional limits of stained glass, to use glass as a medium worthy of expression in itself rather than trying to make stained glass imitate mural paintings.

Because of the freer approach to stained glass achieved by these master craftsmen, it is possible today to find a great variety of work. Some designs make use of textured glass, colored or uncolored, the surface a rich composition of pattern that transforms the light passing through. There are craftsmen executing autonomous pieces, stained glass made with no particular installation in mind, to be placed spontaneously and even moved around. Other designs utilize the view behind the stained glass and the contribution it can make to the interior space. Compositions range from eloquent realistic representations to abstracts as substantial as the best of modern painting.

All this change is a challenge to the potential buyer as well as the craftsman. The best new artisans are no longer tradition-bound in content or form, and the client must free his mind as well. Following is a list of craftsmen nationwide who are willing to discuss your needs and give direction. They are all artists creating one-of-a-kind pieces for a multitude of uses.

Richard Avidon, 305 Riverside Drive, New York City 10024.
Ed Carpenter, 3125 S.E. Van Waters, Portland, Ore. 97202.
James Carpenter, Box 94, North Pomfret, Vt. 05053.
Paul Dufour Glass Studios, P.O. Box 336, Baton Rouge, La.
Albinas Elskus, 115 E. 18th St., New York City 10003.
Fredricka Fields, 561 Lake Ave., Greenwich, Conn. 06830.
Alan Gary, 304 State St., Albany, N.Y. 12210.
Chester Gelband/Stacy Baum, Grassroots Studios, Inc., 1190 Lexington Ave., New York City 10028.
Robert Kehlman, 2207 Rose St., Berkeley, Calif. 94709.
Ray King, 603 S. 10th St., Philadelphia 19147.
Rowan LeCompte, 1536 Moorings Drive, Weston, Va. 22090.
Richard Millard, Box 376, Fishkill, N.Y. 12524.
Peter Mollica, 1940-A Bonita, Berkeley, Calif. 94709.
Robert Pinart, P.O. Box 26, Nyack, N.Y. 10960.
Narcissus Quagliata, 1360 Howard St., San Francisco 94103.
Elizabeth Quantock, 50 Jersey St., Marblehead, Mass. 01945.
George Sell, 407 Greenwich St., New York City 10013.
Robert Sowers, The Greenland Studio, 147 W. 22nd St., New York City 10011.
Katherine Thompson, Route #1, Box 505, Shelton, Wash.
Leandro Velasco, 81 Grand St., New York City 10013.
Sam Wiener, 451 West Broadway, New York City 10012.
David Wilson, 60 Washington Ave., Brooklyn, N.Y. 11205.
Julia Wirick, 1137 Bardstown Rd., Louisville, Ky. 40204. ■

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* The numeral after the pattern name is the group number.

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48 piece service for 12	1,740 00	1,077 00	1,980 00	1,188 00	2,280 00	1,338 00
32 piece service for 8	1,160 00	718 00	1,320 00	792 00	1,520 00	892 00
16 piece service for 4	580 00	359 00	660 00	396 00	760 00	446 00
4 piece place setting	145.00	97.15	165 00	110 55	190 00	127 30
5 piece place setting	182 00	121 94	208 00	139 36	239 00	160 13
Teaspoon	25 00	16 75	30 00	20 10	36 00	24.12
Place Fork	43 00	28 81	49 00	32 83	57 00	38 19
Place Knife	40 00	26 80	43 00	28 81	48 00	32 16
Salad Fork (Dessert & Fish)	37 00	24 79	43 00	28 81	49 00	32 83
Place Spoon	37 00	24 79	43 00	28 81	49 00	32 83
Spreaders, Flat or H H	26 00	17 42	30 00	20 10	35 00	23 45
Iced Beverage Spoon	33 50	22 45	39 00	26 13	45 00	30.15
Large Place Fork	52 00	34 84	59 00	39 53	69 50	46 57
Large Place Knife	45 00	30 15	51 00	34 17	58 50	39.20
SERVING PIECES ITEM						
Butter Serving Knife (H H.)	31.00	20 77	35 00	23 45	39 00	26 13
Cold Meat or Buffet Fork	77 00	51 59	85 00	56 95	95 00	63 65
Gravy Ladle	77 00	51 59	85 00	56 95	95 00	63 65
Sugar Spoon	38 50	25 80	42 50	28 48	49 00	32 83
Tablespoon	70 00	46 90	80 00	53 60	92 50	61 98
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CARPET FUNDAMENTALS

By VICTORIA ERIN TOWNS ☐ Recent technological advances have made carpet more affordable—and more versatile—than ever before. New tufting and looming techniques, coupled with a wide variety of man-made fibers, have helped to lower the cost of carpeting. These newest carpets have stimulated innovative decorating ideas. Carpeting is no longer destined solely for the floor: it performs as wall upholstery, coverings for seating platforms and a textured background on which to layer area rugs. The possibilities are almost endless.

We've put together this guide to help you choose the carpet that meets your particular decorating and living needs. From fibers through textures and backings, this guide provides information to help make carpet selection easier and more economical.

Carpet performance—how well a carpet will retain its appearance over time—is a critical factor in selection. The higher the traffic level (and the more dirt), the tougher the capet should be. High traffic areas like entries, hallways, traffic turning points, stairs and family gathering spots usually require the best-quality, densest, most-soil-resistant carpet available. Nylon and olefin are good fiber bets here. On the other hand, a less-durable carpet is appropriate for bedrooms and dining rooms, where traffic is lighter.

Carpet durability is determined by a number of factors: type of fiber or yarn, construction, density and pile height.

Fibers and yarns can be man-made natural. Man-made fibers account about 96 percent of carpets made tod Though they go under various names, t fibers are the same:

Nylon—the fiber with the best repu tion for tough, long-lasting wear. M than 70 percent of all carpets are ma of nylon. Nylon has superior abrasio crushing- and matting-resistance. It do however, conduct static electricity, a can fade in prolonged sunlight. Cont uous filament is the strongest nylon. S ple nylon is less durable but softer.

Polyester—feels somewhat like w and resists wear well. Polyester is soft a has good color and luster. It doesn't sist crushing as well as other fibers, b it does generate the least static electrici of all the man-made fibers. Its yarn c be spun into heavy, dense, sturdy co structions at a more economical price th nylon. Look for it when you need mo erate durability at a low price.

Acrylic-modacrylic—of all man-ma fibers, these look and feel closest to woo They are excellent fibers for plush-pi carpets, and are relatively care-free. Acr lic is soft to the touch and has good ela ticity, but doesn't resist crushing as w as wool. Acrylic has very little static-ele tricity buildup, and takes dye well.

Olefin—resist stains so well that it w originally used outdoors. Olefin is ideal f high soil areas like entries and kitchen

Polypropylene—second only to nyl in terms of toughness, it is usually foun in low-level loop or bonded fiber constru tions meant for high-traffic areas.

Wool—most popular of the natural bers, wool accounts for two to five perce of the market. Wool has outstandin crush-resistance, wears well, and is mo expensive than some synthetics.

Sisal, straw, sea grass, rush, coi coco, hemp, maize—are all natural ve etable fibers, and most are fairly toug They have a crisp feel, may sometimes h rough. All are resistant to heat and stan up to wear, but can mildew and soil.

Carpet construction is also ver important in determining du ability. Construction forms the fiber yarn into a carpet. The most commo construction methods are tufting, weavi and needle-punching.

Tufting is less expensive and mo popular than weaving. Ninety percent all American carpets are tufted. Tuftin loops the fiber into a primary backing. latex layer is applied, and a second bac ing is bonded to both for strength.

In **woven** carpet, the surface and bac ing are interwoven on a loom in a sing operation. Accounting for about thr percent of the market, woven carpets ca be either velvet, Wilton or Axminster named for the loom they're made on. Or ental woven carpets are (*Continued*



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made on a hand loom. Good quality woven carpets have excellent durability.

Needle-punching binds a core of fiber sheet with layers of loose fibers on either side, for a dense, felt-like carpet that is modestly priced and durable enough for indoor-outdoor use.

Carpet texture is also important in determining carpet performance in a particular living area. Each texture is suited to certain performance needs. Among the most common are: plush, twist, saxony, sculpture, level-loop, multi-level-loop, cut and loop, and shag.

In **plush,** the tops of the loops are cut evenly, for a level-surfaced cut-pile with a velvety "hand" or feel. Although quite elegant, plush is susceptible to crushing and matting, and is therefore unsuited to high-traffic areas.

Twists are highly durable. Like plush, they have an even pile, but the yarns are tightly twisted (and usually heat-set) for a nubby look. This can vary from slightly grainy to rough and pebbly. Twists don't show footprints, dirt or dust; they wear well and are easy to clean.

Saxony updates the shag with shorter, denser pile for longer wear and a more formal appearance.

Sculptured carpets have many different levels, and are available in many patterns. They can be sheared at the high points (level tip shear), can be all loop pile, or can be randomly sheared (random shear). They can even be hand-carved in plush. They generally hide footprints, dust and dirt well, but are harder to vacuum than level pile carpets.

Level-loop carpet has all loops at equal height, giving a smooth surface that wears quite well. These carpets are particularly well-suited to high-traffic areas.

Multi-level-loop carpets feature loops of different heights, with a patterned or sculptured effect. This texture hides footprints, dirt and dust better than level-pile carpets, but take more vacuum strokes to clean. Multi-level-loop carpets are well suited to moderate traffic areas.

In **cut and loop,** some of the pile is cut and some left looped, creating a crush-resistant sculptured effect that is fairly soil-resistant.

Shags have very long cut-pile yarns. The yarns are widely spaced and have a random, tumbled look that hides footprints, dust and dirt well. Unfortunately, shags mat, fray and crush, and are thus not suited to high-traffic areas.

Tufted carpets vary in quality and durability. A key factor in durability is density—how many tufts are packed into every square inch. Check pile density by bending back a corner of the carpet. The less backing that's visible, the better.

Pile height is also important. Low-profile carpets show less crushing and matting than carpets with high pile heights, but they don't have the soft, luxurious feel.

Always check the label to make sure a twisted or looped carpet has been heat-set to reduce unraveling, fraying, matting.

Carpet backings and padding are also quite important for a quality feel and long-lasting wear. Backing is an integral part of carpet, giving dimensional stability. Good backing can add years of wear by preventing stretching, "creeping" and wrinkling. Quality backing should be firm and even, with no bubbles or loose spots. In tufted carpets, the pre-made backing becomes the structural element into which the pile yarns are stitched. The carpet is reinforced by a secondary backing, usually jute.

Other backings are: attached foam rubber, sponge rubber and vinyl foam. These eliminate the need for under-padding, and are well-suited to humid climates, as are polypropylene backings.

Woven carpets generally do not require an additional secondary backing.

Padding helps to extend the life of a carpet by cushioning against crushing pressure. Felted, rubber or urethane padding should be used under all wall-to-wall carpets and large rugs.

For free copies of the booklet, "What To Do *Until* The Carpet Arrives" and "How To Care For Your Carpeting," send a stamped, business size, self-addressed envelope to: Susan M. Barna, National Decorating Consultant, The Sherwin-Williams Co., 101 Prospect Ave. N.W., Cleveland 44115. ■

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The worth of Woodard

It begins with a blacksmith.

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Woodard furniture is shaped, joined and finished by hand, right down to the careful hand-wiping of the final antiquing. There is no mass production. Employees are artisans and craftsmen.

And Woodard *endures* to add to its worth. Each piece of furniture, for example, receives a layer of molten zinc to inhibit rust and to protect the finish. This is an expensive way to protect furniture, but it is also the best way. And when you add the 14 separate finishing steps, you begin to see why Woodard furniture can be passed down from generation to generation.



The eyes have it.

The beauty of Woodard is evident with another quick glance at the photograph below. For three generations Woodard has been a style leader, both indoors and out. And this leadership is not confined to wrought iron alone. Few manufacturers offer such a wide range of fabrics and coverings. Woodard also knows that not everyone likes white. That's why you can choose from a rainbow of 25 beautiful finishing colors.

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EZRA STOLLER

SPACE & LIGHT

They are the vital energies of today's environments. At once, they are captured, then set free and send our spirits soaring.

THE STRUCTURE OF SPACE



Relating present to past, Meier based the new shape of the house (far right) *on the original structure. At right, the old roof, now set with skylights, peeks through the new. Below, a curved parapet juts beyond the old wall, the side seen on approach.*





EZRA STOLLER

Studied, Consulted, Emulated, Richard Meier is hailed by many as the maestro of American architecture today. A product of both the international and American schools of thought, Meier's own design logic is anchored in the quest for spatial organization. Every project is a *tour de force*. Residential and commercial, they are distinguished by a strong cubistic elegance, a purity of form and an intense involvement with their surroundings—urban or rural. "My meditations," he has said, "are on space, shape, light and how to make them. My goal is presence, not illusion." This house on Long Island, N.Y., renovated from a nunnery, illustrates his philosophy. Its pure whiteness sets it apart from the lush greenery around it. And, too, the color helps to draw light—in itself, an all-important design element.



A house with its roots in the past is rededicated to the future

EZRA STOLLER

The definition of space by the manipulation of natural light has been a characteristic of Meier's residences since the first, in 1965. In the living/dining area—made two-story by the removal of part of the old floor—light is directed through several carefully planned sources. On the lower level, a large glazed area overlooks Long Island Sound, while a configuration of vertical and horizontal windows flanks the fireplace. Open pipe railings on the second level allow light to flow from the library to the area below. And, at top, a central skylight is the fulcrum of the entire scheme.

Meier has further articulated his spatial layout with the use of color, a new step for him. Once dubbed "the white architect," he now says: "Bold color accentuates certain planes and depresses others, creating a different spatial reading." Thus, he uses a bright green cooling/heating duct to visually define two groupings in the living area, while dark wood floors distinguish the horizontal plane from the vertical of pure white walls.

An expanse of fluid grace is accented by the architect's disciplined command of color.



The bright hues of the breakfast area (above) *serve to define it as different in both space and function from the adjacent white kitchen.*

FOR DETAILS, SEE PRODUCT INFORMATION

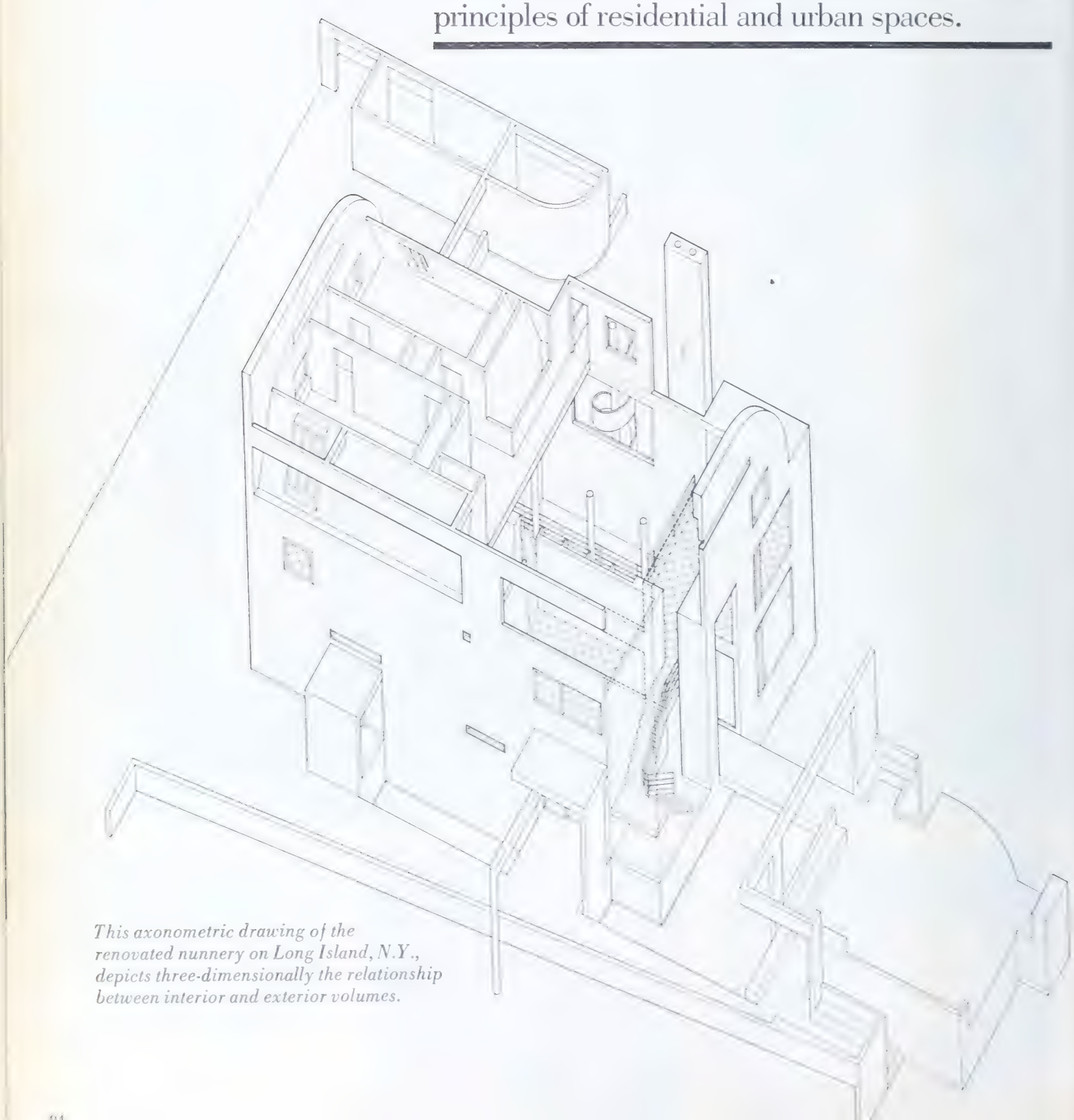




Living area furnishings are minimal in design and number to emphasize space (above). *Far left, bold color applied on different planes creates an abstract of a ceiling detail with skylight. Near left, a similar method is executed on a bathroom ceiling with center light fixture.*

RICHARD MEIER COMMENTS ON THE ROLE OF TODAY'S ARCHITECTURE

One of America's leading architects examines the principles of residential and urban spaces.



This axonometric drawing of the renovated nunnery on Long Island, N.Y., depicts three-dimensionally the relationship between interior and exterior volumes.

Q. How do the problems posed by the single family house stimulate architectural ideas?

A. Architecture has traditionally served a critical social function; it makes a comment on society as well as on architecture. In the same way, the house is, above all, a statement of aesthetics and of social values. The single family house is one of the few building types that can be comprehended universally. Everyone understands its meaning and intention. The house is more of an expression of the human spirit than are most other types of buildings. In the design of a private house certain issues are raised, such as the relationship between architecture and culture. Must the work obey the rules of society? Must the architecture become a vehicle for renovating society? By questioning this way, one distinguishes the moral content of the work from its symbolic function.

Q. You have been classified as an architect evolving from the European tradition and yet your work is distinctly American. Would you comment?

A. I have concentrated on the use of volume, which has to do with both scale and space and also on the relationship of space to light. By this I mean natural light because I am extremely conscious of climatic conditions, orientation and relations to context. For the most part, the International School of architecture ignored these factors.

The organization of the space and the relationship between public and private space, especially in the design of my houses, is of consuming interest to me. This emphasis on distinctions in the living space has evolved as an American attitude. The houses also set up a direct relationship to the activities outside—a kind of precondition that seems to belong to the American lifestyle.

Techniques of construction and materials contribute to this American feeling. The houses are built in the American building idiom of wood frame construction and their whiteness fits into the long tradition of white architecture in America. Visualize a typical New England town in which pristine white houses are set off against the deep green of surrounding hills.

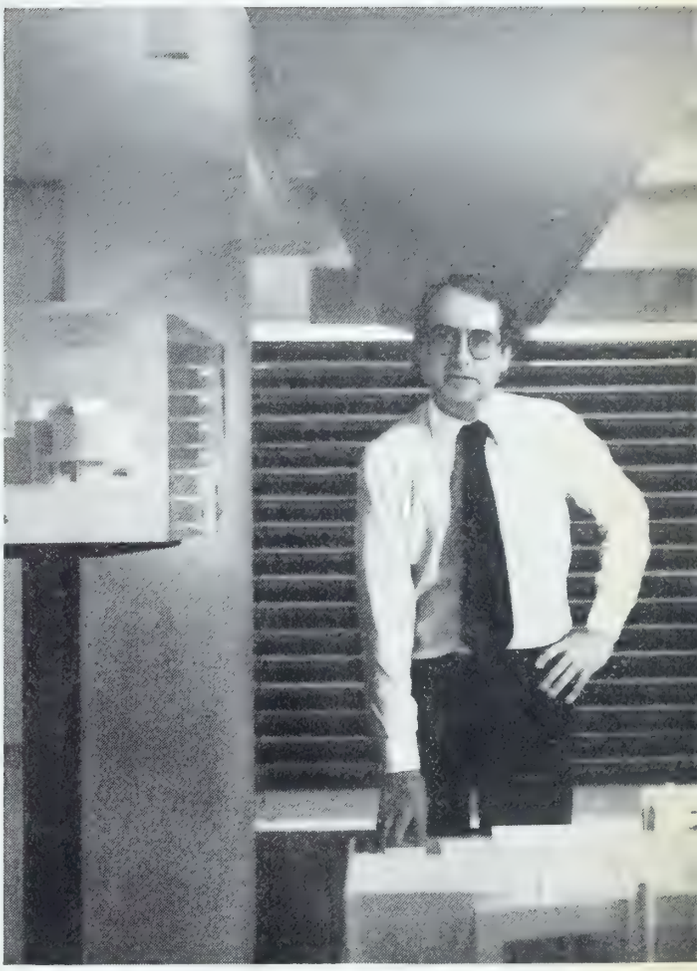
Q. What is your attitude toward color in your work?

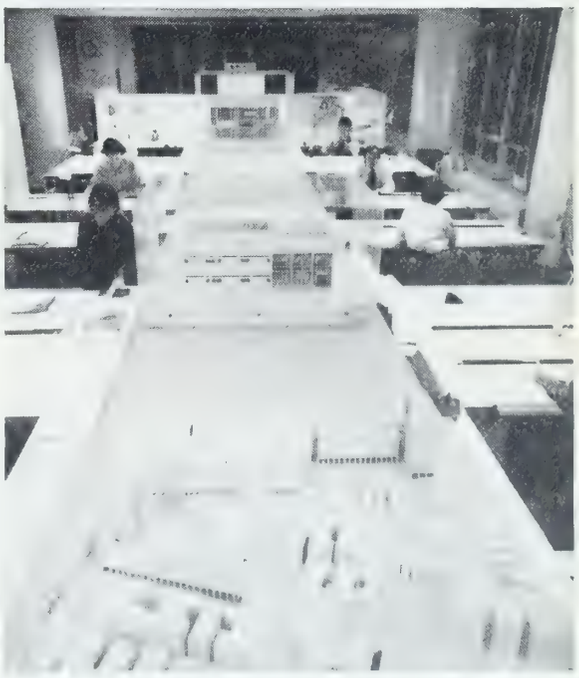
A. A building should not only recognize the color surrounding it, but should also help to increase one's awareness and appreciation of it. My houses do this by being white, an extension of the prism notion, as they complement and reflect the changing colors of the surrounding landscape rather than compete or merge with them.

Color is used in interiors, sparingly, but strongly, in very special places—as in a space that does not receive natural light. It is used sculpturally to accentuate a plane in space—either to make it more important or to diminish it—or it is used evocatively to create a mood.

Q. What is your objective in urban design?

A. This deals with shift in focus from the problem of the object to the problem of the context. The Twin Parks Northeast Housing in the Bronx (see model, *at right*) may be used as one





Architect Meier in his New York City studio beside some of the models of projects past and present. Above, *the model of the Twin Parks Northeast Housing Development in The Bronx.*



Meier demonstrates how public architecture may be humane, may lift the spirit.

Above and below, The Bronx Developmental Center—exterior and interior.





Trying to make a building look "natural" is incongruous.

example of residential buildings no longer on an individual scale. The idea that each building was a thing unto itself, separate and freestanding in space, gives way to a view that the principal role of a building in an urban milieu is to make some large urban statement. This idea involves the objective of the building to adapt and to reinforce existing urban conditions. In this case we are dealing with urban housing, so one is talking about planning the building so that it ties the urban fabric together, completes and sustains it, rather than disrupting it.

Q. How does your work relate to nature?

A. The form of my buildings expresses an attitude toward the site; the house is a shelter, which opposes nature. The idea of trying to make a building appear "natural" is incongruous, as any built object is artificial. It is a house, it need not look like a tree; it is an object, not ashamed of its presence. By definition, then, a building is placed in direct opposition to nature. This opposition is easily perceived in my work. Through its contrasting presence, the house reflects and refracts its natural surroundings, enhancing one's awareness of the environment. This is not simply a matter of inserting an object arbitrarily into the landscape for effect, but rather of allowing it to respond

directly to its site. This attitude relates to the reason many of my houses are white. The reflective quality of white surfaces makes you aware of the natural color in the surroundings—the changing hues of a morning sunrise or of the trees and grass nearby.

Q. How does the design of one of your buildings affect a subsequent design?

A. In many ways. For example, when I began the design of the Saltzman House in late 1967, I viewed my previous work as a progress from problem to problem, not as the execution of some master design to be realized in the world of materials. My great concern was for clarity of expression. The Saltzman House dealt with my concern for the relationship of public and private places which was introduced and consistently organized in the free plan of the Smith House. In the Saltzman House, the interior complexity is suggested by the exterior. This implies the asymmetric organization of the public and private areas. The subsequent Douglas House offers a very clear definition of public and private space, expressed by solid and glazed walls. Here, the outlines of the private spaces are pulled through the public spaces, reinforcing the lakeward view from all floors. Where the Smith House is detached from the site, the Douglas House projects an open attitude toward the site, which becomes important on the inside. A roof-deck skylight across the center of the house, parallel to the lake, illuminates the entire interior. This shaft of light centralizes and unifies all the lakeside levels and reinforces the vertical separation within the house. In addition, this top-lit zone serves to provide an upward thrust to the interior.

Q. How do you tailor your urban philosophy to the needs of the individual? (Editor's Note: The Bronx Developmental Center, completed in 1977, was built to house and teach the retarded. John Hejduk, dean of the Cooper Union School of Architecture, has said, "To imagine a hospital for mental health like no other hospital—that is a revolutionary act, an act with an old message. The message is that architecture can lift the spirit.")

A. The Bronx Developmental Center is an example of an institution designed to serve the public need as well as that of the individual. It is a large facility in which high principles of design were applied, making it a visual and functional asset to its urban surrounding. The aluminum panel and glass facade—a counterpoint to hard surfaces and rounded corners—was conceived to complement the better urban architectural elements while elevating the lesser ones. With respect to its purpose—the rehabilitation and shelter of the mentally ill—experts tend to believe that small, homelike settings are optimal. I considered this when designing the interior spaces.

While facilities for three or four patients are not economically feasible in a public institution, I approached the optimum as closely as possible by arranging the interiors so that patients are housed as "families" around common living rooms. This home-like arrangement extends into the treatment areas. Set in the center of the complex is an elevated house called "the activities for daily living area." It contains a typical living/dining room, kitchen and bath—a relaxed setting for group therapy sessions. It is my way of demonstrating that, indeed, public architecture can be humane.



The Douglas house facing Lake Michigan.



The Smith house in Darien, Conn.



The Saltzman house on Long Island, N.Y.

City Space Remolded

Perceiving interior spaces as a whole, Meier approaches his design projects with an initial goal in mind—to open and to unify. In many ways, the renovation of this New York City duplex apartment parallels that of the Long Isiand house previously shown. Walls and ceilings in what he calls "the public zone" were broken through to unite separate spaces into a single environment. It is space stripped of extraneous detail, enrichcd and animated by a strong design concept. The stairway transcends its basic function to become sculptural—where even the steps become a lyrical element in this ordered design. This composition is emphasized by removing part of the floor directly above. It is, in Meier's words, "an event in space." The vertical "lift" of the staircase is balanced by a series of horizontal wall planes. Walls of graduated heights extend past the entry hall, past a concealed bar alcove and into the main dining area. The last wall extends into a curving chrome rail that anchors a sliding door, which, when closed, divides bar from dining area.



EZRA STOLLER;



EZRA STOLLER



From four isolated rooms and a corridor, Meier created a "public zone" that is loft-like in its uninterrupted flow of space. Here, each element is pared down to its most basic, reflecting the architect's pursuit of order and function in both individual furniture and spatial use. The row of windows and recessed ceiling spotlights are seen as art forms to fit a function; the raised fireplace has been reduced to a third geometric element between two Frank Stella canvases; the seating groups are islands that anchor space. Even the door arch performs a real service, extending to form a built-in sofa and desk. This illustrates Meier's philosophy that furniture and architecture are inextricably linked.

By SUSAN GRANT LEWIN
and SUSAN HOPE SCHRAUB





At top, a built-in banquette in the living area extends to a generously curved desk (above), *the entire unit serving to define the book-lined library.*



FOR DETAILS, SEE PRODUCT INFORMATION

Architecture and furniture interplay in a lyrical and highly disciplined sequence of space.

HB CENTERFOLD:

SEEING THE LIGHT



BRIAN BENDER

On the spot: 25 bright ideas for lighting up your living and working spaces

There's an industrial revolution in home lighting. Shapes and materials that once did duty in factories, stores, showrooms, on automobiles, have moved into the residential arena. We like their sturdiness: shatterproof plastic, and headlight glass, for example, that stand up to hard, everyday use. And we laud their versatility—the myriad lighting effects that can be achieved with movable spots, track lights and low floor lamps. Finally, we admire the honest good looks of industrial lighting; looks that reveal, not disguise, their purpose.





On the track, left to right: *small bronze headlight, $58; brass-and-copper light, $60; large bronze model, $76; all at LCS.* Opposite page: *"Totum" lamps from Morsa; small, $225; large, $300.*

Above, top: *The "Grasso" brass-and-chrome spotlight, also available with a wire stand for table-top use; $18 each at Morsa.* Above, bottom: *Italian-designed "Noce" low floor light, formed out of headlight glass; $200 at Atelier International.*

Editor JASON KONTOS



A hard plastic light sphere in the steel fixture of the "Totum" lamp (left) has a futuristic look. The lamp can be used either indoors or outdoors. Different effects can be obtained with the several heights available.









The naturals shed new light. Texture, casual elegance and versatility shine forth!

A wide variety of textures, shapes and materials characterizes contemporary tabletop and accent lighting. Wood is saw-tooth rough or lacquered smooth. Wicker is naturally pliable or laminated. Glass and plastic have been bent and molded to create unusual lighting effects. Canvas, too, has been stiffened, illuminated and hung from the ceiling. Materials and even shapes (note the snail-shell lamp on the opposite page) have been derived from nature. These are the same natural materials that have had an impact on furniture design, and some designers, such as John Mascheroni and Milo Baughman, are creating lamps to work with their furniture. The small table lamps are especially flexible, easily blended to many casual rooms and styles. Yet each is an important decorative accessory, worthy of notice for its fine design and bases that are interesting sculpturally. The accent lamps, too, can be seen as art as well as a source of light.

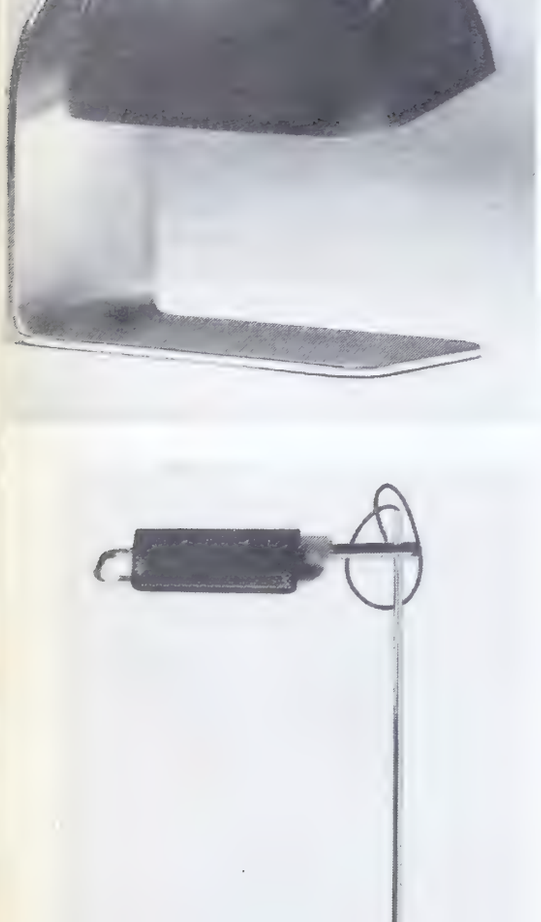




Left, top to bottom: *Milo Baughman's saw-tooth wood design for George Kovacs, $240. Wicker basket lamp is from Donald Robinson Designs, $64. John Mascheroni's wood ball-and-column is available at George Kovacs, $175. Milo Baughman designed the lacquered, corrugated wood "Dimensions" lamp for George Kovacs, $110.* Above, top: *"Alega" lamp from Ambienti combines clear glass base and white glass shade for a luminous glow, $225.* Bottom: *An African-patterned basket lamp from Donald Robinson Designs is $56.* Opposite page: *"Tela" canvas chandelier, $150, and laminated "Yotsuba" fans, $210, are both at Horsa. Lighted "Snail" floor sculpture is $369 at Venini.*



New materials and form appear in the "Tela" lamp (left) *of canvas on wood rollers. Hung near a wall it washes nearby objects with light and creates dramatic shadows. The "Yotubu" lamp* (top) *is made of laminated fans. The "Snail"* (above) *is a lighted floor sculpture.*





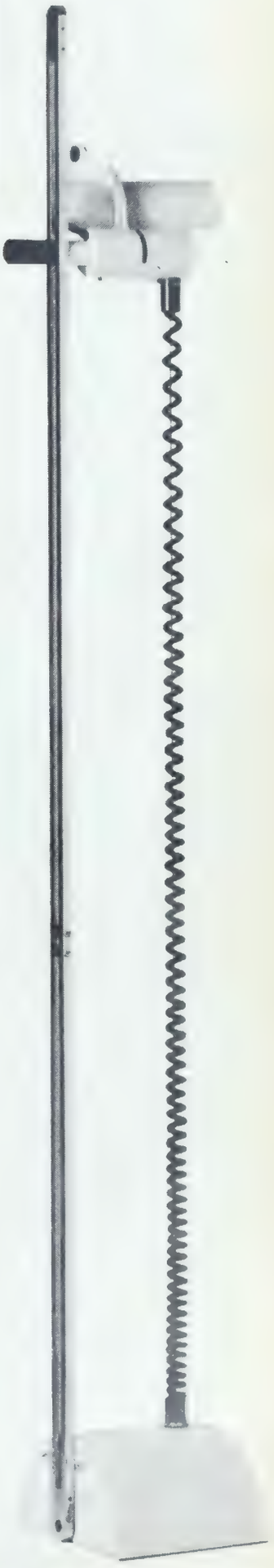




Above, top: *Desk lamp from Lighting Associates has a hand-blown glass shade, $87.* Above: *The wiring is exposed on Koch & Lowy's pharmacy-style lamp, $132.* Right: *"Tizio" lamp from Ambienti balances well on table or floor, $223.*







Here is a light for every purpose. Good looking and hard working, each is highly flexible, designed to swing, pivot or turn so you direct the flow of light. And every lamp here is also portable, designed to be oth small and lightweight enough so it can ıove to wherever the subject needs illumiating. The floor spots are particularly efective. Each new positioning—behind furniıre, under a leafy plant, directed at artwork can create a new atmosphere. With some ımps, you can even change moods by insertıg a new lens and changing colors. Track ghting remains the most versatile and popuır of all modern lighting forms. An electried track that accepts fixtures at any spot ives great freedom to lighting design. New ıodels are available in many colors and maerials for every new need: a bright spot or ow-voltage glow, a light-dispersing, illumiating wall washer.





'op, left to right: *Compact Dramalux ow Voltage Lytespot, $99; Soft Square potlight, $39, and a Dramalux Wall Vasher, $98, all by Lightolier and each one lugged into the firm's Lytespan track, 58.* Left, top: *White Leather "Bean Bag" s a lightweight and multi-purpose pot from Light Inc., $65.* Left, bottom: *'he now-classic desk lamp—the "Arch" ight by Luxo, $29 at Charette.* Right, top: *'Bisdale" lamps for floor or wall potlighting in crazy colors, $68 to $75 ach at Manhattan Ad Hoc Housewares; olored lenses, light spreaders and diffusers available.* Right, bottom: *Hemisphere-topped "Aggregato" desk or able lamp is $228 at Artemide.* Far right: *Ultra-modern "Nelson" floor lamp combines quartz lighting, exposed wiring and a stainless steel frame; $735 from Venini.*

FOR DETAILS, SEE PRODUCT INFORMATION

EZRA STOLLER



APERTURES

Architects are rethinking the window: Using innovative designs, they are reshaping interior space with light from unexpected angles.

Light is the final frontier of inner space. Discovering and exploring it has changed modern architecture irrevocably. Capturing light, using its power to mold space—these are some of architecture's new goals. Architects are bringing more light into interiors by the innovative use of slit windows, cutouts, skylights, clerestories: all produce a sense of drama, changing the very feel of a room. Why resort to the cliché of a picture window when you can flood a room with noonlight—and moonlight—from apertures above?

This new use of apertures takes advantage of light's natural ability to shape and change. Early morning sun slants through a clerestory window, to be replaced by a bright, indirect glow, and later a glimpse of stars. No shape or hue is static or frozen—the very form of the room changes, one reason the interiors shown here are so sparse. Free of extraneous details and enclosures, they provide an open stage for the play of light and shadow.

Flexibility and privacy are two benefits these apertures supply along with light. Even the bathroom, that most private of all rooms, is opened up to views and sky. Gone are the days of the lone frosted bathroom window. Architects are switching to greenhouse additions and bubble skylights to create bathing solariums. These "windows" not only admit light and enough sun for masses of plants but insure a secure sense of privacy. It is possible to bathe, relax, read, even sunbathe in such solariums without giving privacy a second thought. Interesting shadow effects and a treetop landscape give welcome changes of mood.

FOR DETAILS, SEE PRODUCT INFORMATION

A bathroom (above left) *by architect Claude Stoller, with interiors by Hertzfeld/Carder Designs, becomes a solarium by adding greenhouse-type windows. Sunlight pours through a shower/tub skylight* (right), *a design by architect Robert Whitton.*

APERTURES II

Slits, skylights and stained glass are used to color and shape space.



Bright washes of sunlight embroider the space with color in the rooms seen here. The bedroom (*top left*), designed by Myron Goldfinger, is brilliantly lit by a south-facing clerestory window at the foot of the bed. At night, the angle of the clerestory allows a treetop view of moon and stars. The dining area (*middle left*), also by Goldfinger, features two-story-high fixed windows set atop sliding doors for a sheer wall of glass. The view of the woods also blurs the definition between indoors and out, expanding the space even further. Claude Stoller expanded the narrow kitchen (*below left*) with a pencil of light from a ceiling-high slit window. The brightly colored wall gives the light definition and impact. Sink repeats the blue.

LEFT AND CENTER, NORMAN McGRATH;
BELOW LEFT, EZRA STOLLER;
BELOW RIGHT, MARIS/SEMEL







Barton Myers used a fiberglass roof (above) *to flood an atrium with light. Canvas shades are used to cut energy consumption in winter and summer: open, they let in the sun's warmth; closed, they cut air-conditioning bills.*



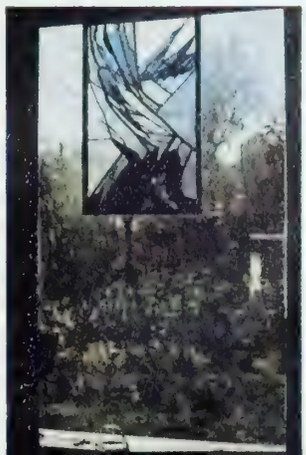
Remodeling light can be as architecturally complex as angling a clerestory, or as simple as putting a stained glass window where a plain one could have been. In either case, the effect is the same: a new perspective. Stained glass, now enjoying a renaissance, offers flexibility and variety along with color. Worked by craftsmen, the stained glass pieces seen here come in all shapes, sizes and vintages. The entryway, designed by architect Tom Platt, is colored with light from the Victorian panel installed as a skylight. The remodeled barn kitchen, designed by Sunshine Design Architects, is made more intimate with the colors of Rick Weinschenk's rainbowed arch window and a tulip-figured backsplash. For more on stained glass, see page 72.

FOR DETAILS, SEE PRODUCT INFORMATION









Stained glass artistry (left to right): *Russel Childs designed the Art Deco door, crafted by David Wilson. Art Nouveau window by Chester Galvan and Stacey Baum of Glass Roots Studios. Contemporary note: window panel by Elizabeth Quantock.*

LIGHT AS ART

Editor JASON KONTOS

The Japanese put a high premium on space. Out of necessity, they have learned to emphasize and open small living spaces with a balance of spartan furnishings and generous expanses of light. Nothing is allowed to interfere with light or line. Extraneous details are eliminated, furnishings are pared down, kept low for a sense of perspective. The low seating is also meant to create a feeling of equality, as guest and host sit on the same level. The core of the Japanese home is light, echoed in small, sculptured lamps like these from Noguchi. Accessories are antiques or family treasures: the *objets d'art* of a society which values historical continuity as vital to refined living. Such is the room here, designed by calligraphy master Kampo Harada and his daughter, Yasuko. Scrolls, flowers and a bed in Wamsutta's new "Kyoto" pattern by Jay Yang provide the only embellishments.



Translucent light, spaces defined only by the flow of tatami mats—these are the ultimate refinements of Japanese living.



SUSAN WOOD: FOR DETAILS, SEE PRODUCT INFORMATION

SPACE & LIGHT

Architect and critic Peter Blake views the challenge of animating space and light as a game of chance to be played in tandem–with a skilled hand.

One of the things that perennially baffles architects is that nobody really seems to know what they (the architects) do. Do they design buildings? Do they build buildings? Do they design *and* build buildings?

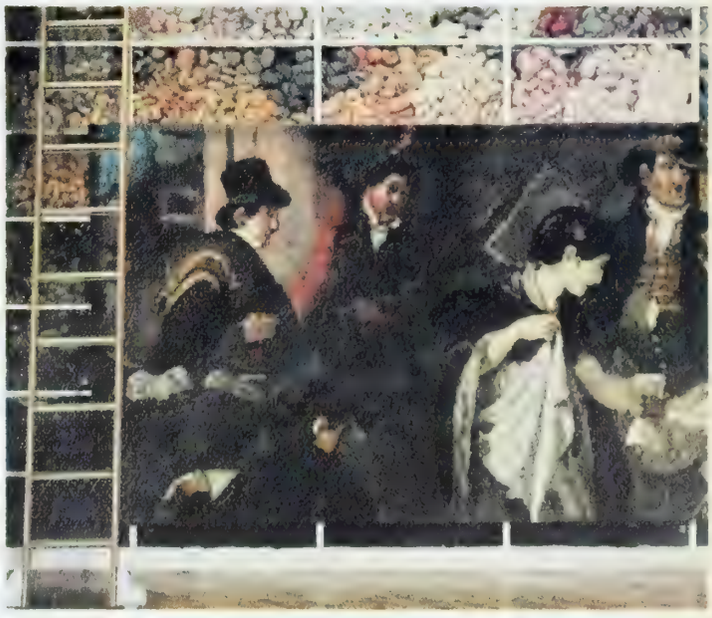
The answer is yes and no. And the confusion is due to one fairly simple misunderstanding: buildings are made of bricks, stones, mortar, steel, concrete, glass, plumbing, wiring, ducts, and one or two other things that you can order from Sears, Roebuck. But architecture has one further ingredient—art—which sounds pretentious (and probably is), and really doesn't tell you an awful lot. After all, one person's art may be another person's atrocity, and a great many contemporary architecture critics would tend to disagree on what is art, and what is not. In any event, you can't order it from Sears, Roebuck.

Buildings may be nothing more than a fair amount of useful cubage, within which you and I can live, work, learn, shop or play without getting wet when it rains outside. But a work of architecture does a little more than keep you dry: it may, just possibly, change your life. (It may also fail to keep you dry—the Parthenon, a certifiable work of art, leaked like a sieve.)

How would a work of architecture change your life? Well, architects are not terribly articulate, most of the time, but Frank Lloyd Wright used to put it this way (paraphrasing the Chinese philosopher Lao-tze): "The reality of the vessel is the void within it"—by which Wright meant that the essence of architecture was the space created by walls, floors and roofs. Le Corbusier, the Swiss-born, French architect, whose work has profoundly influenced that of many younger Americans, put it even more lyrically, and more innovatively. "Architecture," he wrote in 1922, "is the masterly, correct, and magnificent play of forms brought together in light." And Mies van der Rohe, who completed the trilogy of modern masters, put it much more succinctly. "Less," he said, "is more"—in short, the reality of architecture, to these three architects, was the amorphous and indefinable void within a house—or a cathedral. The reality of architecture, to all three, had to do with space and with light.







Helena's looms, handsome designs in themselves (left), *give the loft space-filling pattern, besides being workaday tools. Her tapestry of 19th-century gentlemen drinking beer* (above) *was commissioned for a brewery.*

Organize your living space

If we live in the living room, then what do we do in the family room?

There is no doubt about it, the living room is the most difficult room in the house to plan, and it took a trip to Moscow, almost 20 years ago, to find out why. My office was engaged in designing the biggest U.S. exhibition ever set down on Soviet soil, and we had as assistants and interpreters a group of Russian girls whose English was at least as good as ours, and whose IQs were probably higher. One of them was especially curious about life in the U.S. and one day she asked me to describe my apartment in New York City. I was hesitant because, at the time, my family and I had a penthouse apartment that would have housed the lost tribes of Israel without straining, and there were only three of us rattling around in it. "If I told you," I said, "you would just say it was more capitalist imperialist propaganda. Why should I waste my breath?"

"No," she replied. "I have decided you are an honest man. Tell me and I will believe you."

"There are five bedrooms," I began uneasily. "Also, . . ."

"Three of you in five bedrooms!" She marveled. "How do you sleep in so many?"

"The apartment just came that way," I replied. "Couldn't do anything about it. But there is only one kitchen . . ."

"A little family like that and you get a whole kitchen to yourselves?"

I apologized as best I could. "Nobody else living on that floor—it's on the roof," I mumbled. "Awkward to carry food and meals up and down the fire stairs." She wasn't listening.

"What else?" she demanded.

"Sonia," I pleaded, "Let's change the subject. I said you wouldn't believe me."

"What else?"

"Well, a pantry, a dining room, a study, a very big living room with a high ceiling."

"A *living* room?" she repeated. "What on earth do you do in the other rooms? Don't you live in them?"

And that, in a nutshell, is the problem: what, exactly, does one do in a living room? Live?

And if we live in the living room, then what do we do in the family room? Live like a family, fighting and screaming at each other? Is the living room where we can live like strangers, and be polite?

After the disturbing questions posed by my young Soviet interrogator, and considering that we do a lot of our living elsewhere, one could seriously question whether the living room is necessary at all, especially with today's prices for space. The kitchen/family room tends to duplicate many of its functions and the living room becomes more and more like the old Colonial parlor, opened only for infrequent formal uses, such as the minister's annual visit.

I still remember being taken into an oil executive's home in Oklahoma, an obviously expensive establishment with a two-story portico on the front and a vaguely Georgian look. The living room, immediately to the right of the front door, vast in its proportions, was decorated in what one might call department store French and deader than last year's rock star. My host marched me straight down the hall to a little room with some beat-up leather sofas and a bar that would have comfortably accommodated Diamond Jim Brady. The walls were paneled in a knotty wood. There were a few prints of hunting scenes, some bookshelves and a TV set. It wasn't about to win a prize for decoration, but it was warm, compact, comfortable and clearly designed for serious drinking. It was a room meant to be *lived* in.

All successful rooms have this quality. To go all the way to the other end of the scale, the Hall of Mirrors at Versailles, one of the great tourist attractions of France, was perfect for its purpose, which was for glittering receptions to impress the world with the wealth and power of Louis XIV. The Hall of Mirrors did exactly what it was designed for; the living room of my Oklahoma friend wasn't really designed for anything, except perhaps an occasional cocktail party, and I suspect it was there because it was expected: a symbol of the family's ability to pay for all those upholstered sofas and heavy draperies.

One reason the living room is still going strong is, then, status. The other is its invasion by the dining room. The dining room began to vanish when domestic help became hard to find, a situation which coincided with the rise of what we call casual living, and today's dining area, or alcove, has become a squatter in the living room, and will not be dislodged in the visible future.

I am not complaining about this development. Housing the dining table and

George Nelson

chairs in the living room at least gives us a place to start organizing the room. One can estimate without too much difficulty how much floor space is taken up by a table, chairs and a piece of storage furniture, such as a cupboard or breakfront. It is possible, but not too easy, to subtract 150 feet of floor space for the dining set-up. This takes care of almost half of an average-sized living room, and the logical placement is worked out well. These items of furniture have to be near the door food comes through.

What matters very much, indeed, is the extent to which *living* can be made part of the living room. These functional requirements may be thought of as a crutch, but it is more realistic to think of them as a series of aids to sensible planning. The most useful thing to remember when beginning the sometimes-scary job of deciding how to tackle the organizing of a living room is that every time space must be allocated for living purposes, the problem gets easier. By general agreement, activities that go on in living rooms include talk, reading, watching TV, drinking and munching snacks, occasionally a buffet dinner or supper. Unlike the dining room, which is used according to a schedule, use of the seating group in the living room changes from day to day and week to week. All living rooms, with the rarest of exceptions, have seating groups somewhere in them. If there is a fireplace, the groups, arranged as an L or a U, use it as a focal point. If not, the chairs, sofas and coffee table are set up wherever it is convenient. A tight but pleasant seating area can be compressed into 120 to 130 feet, and the maximum should not be much over 200 square feet, for a conversation group rapidly loses its appeal if members on the outer fringe have to shout to be heard.

This gives us two "musts," seating and dining, as starting points, and with these we can plot two areas with appropriate shapes corresponding to our furniture, set them up as cardboard cutouts and lay them on a plan to note where they seem to be the most convenient and comfortable.

At this point, we have allocated most of the available space in the average living room—unless the room was carved out of an old barn. It then remains to list all the other activities that might go on there. Reading requires chairs with good lighting and shelves for books; hi-fi addicts also need shelf space for tapes, records and equipment. Drinking depends on bottles, glasses, storage for snacks, mixers, and ice. Social drinking on a generous scale can lead to a bar with sink and refrigerator. (Solitary drinking takes almost no equipment at all.)

The general living space obviously does not exist in a vacuum. It is closed in by floor, ceiling, windows, doors and all of these, separately and in combination, have an effect on the feeling of space. Ceiling height has its effect, and I have the impression that a seven-foot-high ceiling makes a room with a better "feel" than eight feet. And so does a nine-foot ceiling. Since most sheet materials come in four-by-eight panels, it looks as if we are caught right in the middle. There are many other questions that come up—dealing with floor coverage, shades, blinds and draperies, lighting and acoustics, color. Since we are concerning ourselves only with ways of organizing living spaces, these questions belong elsewhere.

Windows are as important as room height, but the only way to get what one wants is either to buy an old house or to build fresh. Windows also look out on views to be ignored or enjoyed; doors lead to the outdoors as well as to other rooms. The sun comes into some rooms and misses others. The design, and, hence, the character or "feel" of a space is created in large part by the interaction of such elements. For most of us, most of the time, the dwelling acquired is a "given" and there is not a great deal we can do with it, either because the lease forbids alterations or because the down payment has left us without working capital.

The key to giving life to a room is not through decoration, but by using it for living.

One of the strongest influences on the character of a room is its location in the house. If it is a cul-de-sac, a dead-end room, people almost without exception will like it more (*Continued on page 140*)

George Nelson is a New York City based industrial designer and writer as well as business consultant. His most recent book is How to See (*Little, Brown*).

COLOR IS KEY

Nature's own color range–fiery red, sun yellow, ice blue–keeps this kitchen organized.

Editor NANCY CRAIG ☐ Color is not used arbitrarily in this spectacular kitchen in a Manhattan studio/loft. It keeps it organized. "It's a kitchen that anyone can understand and start to work in immediately," says its owner, photographer Bill Helms. The bands of color that begin on one side as a cool blue travel across the cabinets—radially curved for a look that's sleek, not sterile—subtly changing to green and emerging as bright red on the opposite side. It was designer Jena Hall's way to color-code the work centers and storage cabinetry so they relate to the functions of the kitchen. Here's how it works . . .



BILL HELMS



Arched window frames the entire kitchen (above), *set on a raised platform that conceals heating and plumbing. Mobile cart and cleanup sink are seen* (left) *beyond cooktop and the vegetable preparation counter.*



Arched windows, mirrored walls and concealed storage, combined with an abundance of clever details, add up to an illusion of huge, luminous space.





Blue relates to coolness so that color was selected to stripe the full-sized refrigerator and freezer. These are close to the vegetable preparation sink and also to the microwave oven (*top left*). In this "cool zone," cooking is usually short-term with many foods going directly from freezer to microwave. Blue tones also indicate water and, thus, they color the cleanup center with sink, disposer, dishwasher and compactor. The "roto-unit," a custom-built cabinet (*above*), turns to reveal glassware, microwave cookware and packaged goods. In the kitchen's center (*opposite*) green stripes a mobile cart, housing food processor and spices, that slides under window counter when not in use. Red symbolizes fire and so it stripes the range and ovens. The warming oven is orange and the bake center is banded in yellow. Equipment storage for each area is color-coded to keep pots, pans, utensils and staples where they're used. Other space-saving ideas include the range and ceramic cooktop, surface-controlled and vented to eliminate the need for a hood. Access from both sides allows two to work at once. A griddle, grill and deep fat fryer fit into the range top, store beneath. A warming drawer slides out from the counter's end. Two wall ovens are installed under the window counter. The mirrored backsplash visually enlarges the space, while planters at the window make a growing spot for herbs. Plank floors look like wood—they're easy-care, easy-on-the-feet resilient polyurethane surfacing. The custom-made, magnetically latched cabinets that open with a touch are also designed for easy care.

FOR DETAILS, SEE PRODUCT INFORMATION



The greatest space-saver of all is the "roto-unit" (above), *designed by Jena Hall. Each doorless section makes four revolutions for easy access to concealed storage for glassware, microwave cookware and packaged goods. The blue color bands on the front surfaces cue you into what's inside. One side of each section is corkboard covered, the lower one used as a message center. Units can be open when in use, closed for neatness. The bake center open* (left) *shows bins for bulky bags of staples, such as flour. Storage for oven and range is shown open* (below right). *Packaged goods that go directly to the range are stored here, too* (below left). *Wherever possible, owner Bill Helms selected glass utensil containers and equipment colored to match the cabinet's bands. It's a cinch to put things away in the right place.*







Italy's Milan Furniture Fair has been a creative institution since its auspicious beginnings in the early 1960s, when Italy stunned the world with a tremendous wave of revolutionary ideas about furniture. With imaginative, even witty, shapes and materials, the Italian designers and manufacturers helped to release modern design from its Danish-modern straight-jacket. The innovative design goes on to this day. Shown here are just a few of the designs presented at the October, 1977, Milan Fair—proof of Italy's continuing role as one of the major-domos of modern design. Many of the pieces incorporate a new approach to practicality: convenience and comfort are built right in, along with a great sense of style. Seen at right (*top*), two gently curved leather/walnut dining chairs, designed by Angelo Mangiarotti for Pasini, photographed in Milan's Piazza Duomo. In the distance stands the magnificent Duomo cathedral.





"Yoyo" low-slung chair and table (middle left) *are Brunati's new K-D creations. A rust-lacquered metal frame supports the chair's Dacron-foam-rubber pillows, with assorted covers; table frame is topped with an ash slab, in three sizes. The long, lean, fully-upholstered cotton-covered chaise* (middle right) *offers seating in style: "Orsamaggiore" by Gae Aulenti for Elam. On a more compact note, the folding canvas chair* (bottom left) *comes with a carry-all bag; folding table also available; from Art & Form SNC. More folding magic: canvas folding chair by Soff* (bottom right) *opens to a chaise and bed, has a rear magazine pocket.*





EMMETT BRIGHT:
FOR AMERICAN SHOPS, SEE PRODUCT INFORMATION

SPIRITO!





The Furniture Fair featured many sleekly contemporary pieces. Most original were the highly mobile designs and knock-down "instant" furnishings—proving that imagination and high style need not be custom made nor exorbitantly expensive. Low, pillowy seating often sported canvas, cotton and other natural looking covers. Light woods were everywhere. Ash and ash-veneers predominated, and woods sometimes had a bright primary wash that let the natural grain show through. Lighting was also exciting, with many industrial touches. All in all, the Milan Fair's newest designs were a marvel of modern ingenuity, combining new materials and shapes in novel—even inspiring—ways. Italy will, no doubt, continue to be a trend-setter to be watched.









The new, mobile Collezione Plus group by Boccato Zambusi for Sicart (top left) *features movable kitchen accessories in primary-toned ceramic. Brunati's "Yoyo" collection includes a bed* (top right) *on a rust-lacquered metal frame, cushiony headboard. The "Aggregabili" modular hinged units* (middle left and right) *by Bonetto are plywood with ash veneers. Unit at left assembles into* all *the furniture at right—a true room in a box. Lighting is by Fosnova's lacquered metal lights in five colors* (bottom left). *Change moods with the "Taiyo" lamp's 12 colored screens* (bottom right); *black lacquer or marble base; Grupporipetta.*





COUNTRY ENGLISH

17th-century romance and 20th-century comfort merge in this new Jacobean collection.



Editors KATHLEEN MAHONEY *and* JACK MACURDY

For those who equate Jacobean furnishings with drafty old castles, here's news from Baker. Their "17th Century English" collection takes a new approach to refashioning the substantial silhouettes and low-relief carvings of the Jacobean pieces produced in the Tudor and Stuart eras. Crafted predominantly in woods like walnut and English brown oak, the collection bridges the gap between the 17th and 20th centuries with carefully selected carvings and slimmer lines. The designs harmonize with modern upholstery, furnishings. An example is the living room, where the reproductions fit the semi-formal country feeling. A turned-leg wing chair and ottoman, covered in orange flame-stitch, nestle by the white window seat (*top left*). Stained-and leaded-glass windows frame a classic hunt table and a tattersall-upholstered chair (*left*). Before the fireplace (*opposite top*), a French ratchet chair pairs with modular seating on a V'Soske carpet. A small chest of drawers (*below right*) is stationed behind the seating. In the hall, an imposing curio cupboard.

SUSAN WOOD; FOR DETAILS, SEE PRODUCT INFORMATION





White walls and a V'Soske carpet silhouette Jacobean details. Accessories are by Ambience, 39 East, Lorin Marsh. The pillows and painting are by Karl Mann.

SHADES OF CHELSEA

Editors JACK MACURDY
and KATHLEEN MAHONEY



MICHAEL DUNNE

The living room seems almost outdoors (above) *as "Cromwell" frames a two-story view. "Brompton" and "Touraine Stripe" harmonize in the sitting room* (right). *Dining room is accented by a "Covent Garden" tablecloth.*



Bright colors and meticulous drawing turn the prints on these four pages—the latest from Stroheim & Romann fabrics—into flowering *tours de force*. Part of the "Chelsea Flower" collection, all of the prints were inspired by London's famed horticultural event, the Chelsea Flower Show. The Chelsea Flower Show, begun in 1913, continues to this day by popular demand and royal decree. Margaret D. Nelson, flower photographer and vice president of styling at Stroheim & Romann, designed the vivid cotton chintz patterns using documentary photographs of the Flower Show's exhibits. The designs have a clarity and brushstroke realism achieved through an exacting multiple-screen process. The result: A wide range of tones seen in the collection's six patterns and 42 colorways. For added dimension and variety, some of the patterns are available in a highly glazed finish.

The "Chelsea Flower" collection prints are seen here in Henry Masemer's renovated barn/home in Bucks County, Pa. Country English pervades, with gracious furnishings from Century Furniture and Century Chair. Chosen from the "Chin Hua," "Chandelle" and "18th-Century" collections, the pieces play up the fabrics' floral motifs. Albert Pensis, vice president of interior design at W & J Sloane, designed each room to maximize the drama of fabrics and furnishings. He selected simple furniture and accessories as foils for the fabrics. "Above all," Pensis notes, "I tried to emphasize the house's country flavor and excellent exposures. The floral designs act to bring the outdoors in by repeating the flowers of the garden. This adds to the overall country feeling."



Set in the easy elegance of a country home, floral prints take on the English air of the Chelsea Flower Show, rivaling nature as they dazzle all the senses.



An unusual, bold color combination is seen in the bed/sitting room (above) *in the pinks and reds of "Londonderry." Brilliant blue and chrome yellow color "Suzanne," used in a second guest bedroom* (opposite).

Albert Pensis chose to let fabrics and colors do most of the decorating. Simple, timeless pieces from Century Furniture and Century Chair create subtle curves around the vivacious prints. Accessories from W & J Sloane repeat the dominant fabric tones, to further emphasize the impact of color, artwork and overall pattern. The brilliant gloxinias of "Cromwell" in the living room are balanced with traditional pieces by Century. The sitting room doubles as cozy guest room with convertible sofas and ottoman from Century Furniture, covered with "Brompton" and "Touraine Stripe" in bold colorings. The dining room is a peaceful place, brightened with "Covent Garden" and furnished with sturdy yet graceful sideboard and chairs from Century. Unexpected and exciting color schemes appear in the two guest bedrooms. Pensis used pink-based "Londonderry" for ruffled bed curtains, quilt and pillow shams in the garnet-red bed/sitting room. Then he repeated the floral theme in a rug by Stark Carpet Co. A taffeta plaid, "Harmony," also by Stroheim & Romann, contrasts with these florals. The four-poster and elegant bergéres are by Century Chair. In the second guest bedroom, the intense cobalt background of "Suzanne" explodes in a print of yellow black-eyed Susans and true-blue irises. A stool by Century chair picks up the yellow in the print, while a trim burl table from Century Furniture is an elegant contrast.

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MEET MR. CARRIER



PORTRAIT: JAMES MORTIMER; HOUSE: ANGUS McBEAN

With every great wish"—This is how Robert Carrier, House Beautiful's new Food Editor, autographs his famous cookbooks. Great wishes, indeed. What could be more suitable from a man who approaches life on a grand scale? His five books are published in 10 languages; he has designed and marketed cooking equipment in five countries, runs a restaurant that serves food so good even the French award him honors, and seven years ago had the audacity to buy a house that was clearly falling down. For Robert Carrier, that's life. This American, living in England, has big dreams and almost theatrical enthusiasm and excellent instincts.

Distinguished restaurateur George Lang believes Carrier may be the only chef to have single-handedly changed the eating habits of an entire nation. Carrier admits, "I think I made great cooking possible for many people. Before that, knowing how to eat meant having proper table manners. Good cooking is fun, and is ridiculously easy if you like doing it." Turn the page to stroll through Hintlesham Hall and to taste several favorite creations.

GALLERY, ANGUS McBEAN; OTHER ROOMS, JAMES MORTIMER





Original plaster ceiling in the Carolean room (top) *is a 17th-century masterpiece. David Hicks-designed sofas and Albrizzi coffee table complement the architectural details and antique treasures. Library* (above) *is an elegant dinner setting. Gallery* (right), *once a chapel, is still used for congregating.*

By ELIZABETH LAMBERT

Recently, I was invited to Hintlesham Hall for lunch. Carrier's private rooms had been furnished since my last visit. As the Gothic Library opened before us, the bold strokes I hoped for were, literally, under my feet. A splendid false marbling stretched dramatically across the floor. Bookcases, tables, even a fireplace of real marble were all painted to continue the rich colors that real marble could never have. This is an elegant room for night, for dinner, for mood. We moved on to the Carolean room: The ceiling, at one point in danger of caving in, was now safely in place, and the walls, covered in parchment-colored velvet, were a gentle complement to the room's grandeur. The bathroom and bedroom beyond continued in parchment colors, and the magnificent 17th-century bed was covered in more velvet. What appeared, at first glance, to be paint was fine velvet, carefully steamed around every crevice. Seven women worked for 13 hours to apply it. Although the work was enormous, my host acknowledged, "I was terribly lucky—there were no Victorian or Art Deco architectural horrors that had to be stripped from the original house."





Bedroom furniture is grouped around the elaborate state bed (above) *dating from the reign of George I, one of the last made in this flamboyant style. Through the bathroom doors* (left) *another view shows chairs from Hampton Court. Striped fabric on the bathroom walls emphasizes ceiling height. Paneling on either side of the tub was originally used in the hallway.*



Peaches in Chablis (above) *are flavored with orange, cinnamon and wine, served in their own juices.*

By now the smells of lunch were much too compelling to ignore. What would it be, Carrier's chilled, parsleyed ham, or perhaps his renowned Beef in Shirtsleeves? We returned downstairs through the Gothic library and into his kitchen. The contrast from a dark and intentionally Conan Doyle atmosphere into a vast room, all light and air, was extreme. This enormous room fairly lifts you off your feet and into an immense space where light pours in from huge windows on three sides and all the blues of the pale Suffolk sky are captured and condensed. Refreshed—and very welcomed—is the way you feel as you cross the threshold. It is a room for cooking, for writing out recipes, for eating, for reading and for talking to the cook. Carrier explained, "I hate to be alone when I cook."

The working end of the kitchen has some inevitable clutter, but one can see that this is a cook's own workroom. There is no unnecessary equipment, and what there is is hidden away behind doors. He feels that "most machines take longer to do less efficiently a job you can do perfectly well with a traditional knife or peeler." Nothing he serves is ever canned or frozen, and he insists, "The freezer is for keeping stock and sorbet—and that's all."

Lunch was ready and it was, as always, delicious. Tiny strips of vegetables were cooked "al dente" in vinaigrette. Our Canard à l'Orange was a deliciously crisp fowl in a superb sauce. The parsnips he judged not as good as yesterday's. "Cooking is like the theater," he observed. "If you have a good dress rehearsal, your opening night is lousy." (*Continued on page 134*)





JAMES MORTIMER

The kitchen and four favorite dishes—all feasts for the eye.

This kitchen (left) *is clearly designed for socializing as well as cooking. The long table seats six easily. Blue-and-white plaid chairs echo other blues used in the room. Fireside couch invites perusal of cookbooks.*

HAM, JACK NISBERG; OTHER FOOD PHOTOGRAPHS, BRUCE PINKARD





Canard à l'Orange (top), *made with port and Cointreau, is Carrier's variation on a classic dish. Beef in Shirtsleeves* (above) *is a tender filet blended with other flavors and served in a pastry crust. The Jambon Persille à la Bourguignonne* (left) *is an aspic of ham that makes a delicious luncheon or supper dish.* *See next page for recipes.*

FAVORITES FROM THE CARRIER KITCHEN

Canard Braisé a L'Orange

2 tender ducklings
Salt and freshly ground black pepper
Generous pinch dried thyme
Aromatics:
2 large red onions
1 orange
1 tart apple
4 tablespoons butter
2 tablespoons olive oil
8 tablespoons port
6 tablespoons Cointreau
1 tablespoon sugar
1 tablespoon vinegar
Juice of 1 orange
2 oranges
¾ cup well-flavored beef stock
Cayenne pepper, to taste
Watercress garnish

Trim wing tips and cut off the necks of the ducklings. Wipe the birds inside and out and season the cavities of the birds generously with the salt, pepper and thyme.

To prepare aromatics to flavor the birds: Peel the onions. Cut the onions, orange and apple (both unpeeled) into chunks, season with salt, pepper and thyme. Mix well and stuff the cavities of the birds loosely with this mixture.

Melt the butter in a deep, heat-proof casserole just large enough to contain the ducklings, and add the olive oil. Sauté the birds until golden on all sides. Add any remaining onion, orange and apple pieces to the casserole; reduce the heat and simmer gently, covered, for 45 minutes to 1 hour, turning the ducks from time to time. Add the port and 4 tablespoons Cointreau; cover the casserole and allow birds to simmer gently until tender.

Remove ducks from the casserole; remove onion, apple and orange pieces from cavities and discard. Keep the ducks warm on a heat-proof serving dish in the oven. Add the sugar, vinegar, juice of one orange and beef stock to the juices in the casserole. Place casserole over high heat and bring to a boil, stirring constantly with a wooden spoon and scraping all the crusty bits on the sides of the pan into the sauce. Then, reduce heat and simmer gently, uncovered, over the lowest possible heat for 10 minutes.

In the meantime, cut the remaining 2 unpeeled oranges into paper-thin slices.

Skim fat from the surface of the sauce and pass sauce through a fine sieve, pressing vegetables and fruits with a wooden spoon to extract all the juices. Season sauce generously with salt, pepper and a little cayenne. Add the remaining Cointreau and stir.

Place half the orange slices into a clean saucepan, and pour the sauce over them. Bring to a boil over a high heat; remove from the heat and keep warm.

When ready to serve, pour a little hot sauce around the ducklings; garnish with remaining fresh orange segments and sprigs of watercress. Serve sauce with orange segments separately. Serves 4 to 6.

Jambon Persille a la Bourguignonne

(Cold Parsleyed Ham)

2½ pounds cooked ham, cut in half
2½ cups well-flavored chicken stock
1 cup dry white wine
Freshly ground black pepper and nutmeg
1¾ cups finely chopped parsley
3 tablespoons powdered or granulated gelatin
1 tablespoon tarragon vinegar

Cut the cooked ham into even-sized cubes; simmer gently for 5 minutes in the chicken stock and white wine. Add freshly ground black pepper and nutmeg to taste.

Remove ham from the saucepan with a perforated spoon and reserve.

Soften the gelatin in a little lukewarm water. Stir into the hot stock; add half of the finely chopped parsley and the tarragon vinegar. Allow stock to cool until syrupy; brush parsleyed jelly around the insides of a 3½-pint dampened glass bowl; dust with remaining parsley. Shake off excess parsley into remaining jelly.

Place cubed ham into the bowl and spoon the remaining parsleyed jelly over the ham, which should be entirely covered. If not, add a little more hot stock or white wine.

Allow to set for 12 hours before unmolding or cut into slices with a serrated knife and serve from the bowl as you would an aspic or paté. Makes an excellent first course or luncheon dish.

Beef in Shirtsleeves

1 tenderloin (filet) of beef (about 3 pounds when trimmed—see below)
Salt and freshly ground black pepper
Dried thyme
Softened butter
1 large onion, finely chopped
2 tablespoons butter
2 tablespoons olive oil
½ pound mushrooms, finely chopped
2 slices cooked ham, finely chopped
½ cup chopped walnuts
1 pound puff pastry, homemade or commercial
1 egg yolk, beaten

Ask your butcher to trim off outside membrane and excess fat from a tenderloin of beef. The piece should be about 12 inches long (at least 3 inches in diameter and weighing 3 pounds). Have the meat tied with a cord at three-inch intervals around the circumference.

Season the beef generously with salt, freshly ground black pepper and dried thyme; brush with softened butter and roast in a preheated 425° oven for 20 minutes, or until the beef is half-cooked. Baste with pan juices after 10 minutes. Allow the meat to cool. Remove cords.

In the meantime, sauté the chopped onion in butter and oil, stirring constantly, until the onion is transparent; add the mushrooms and continue to cook, stirring, until the mixture is almost dry, about 5 minutes. Add the ham and walnuts; season with salt and pepper to taste, and cook for one minute more. Allow the mixture to cool.

When the partially cooked beef is cooled, spread it generously with the onion, mushrooms, ham and walnut mixture. Brush with softened butter.

Roll out the puff pastry into a sheet large enough to encase the meat. Wrap the beef in it, cutting away the excess pastry. Secure it neatly.

Roll out the remaining pastry thinly. Cut "leaves" and "flowers" from the pastry and fix them onto the wrapped meat with a little egg yolk.

Place the beef in pastry on a baking sheet. Brush pastry with water; cover "leaves" and "flowers" loosely with aluminum foil to keep them from becoming too brown. (*Continued on page 135*)

ASPARAGUS-TIME

Plain and fancy ways to enjoy this first delicacy of spring.



By JACQUES PEPIN

Fresh asparagus in the markets heralds spring for some people the way the first robin does for others. It signifies that warm weather is at hand and promises a bounty of fresh produce to come.

We are not the first to appreciate asparagus. The Egyptians, Greeks and Romans enjoyed this treat. Cato described its cultivation (it is derived from wild asparagus, related to the lily family) 200 years before Christ. More recently, Louis XIV had his agronomist, La Quintinie, develop the agriculture of this delicacy. To him we owe the enormous white Argenteuil asparagus, the best France has to offer. Similar white varieties are grown in Belgium, Germany and, though hard to find, in some parts of California. The green variety commonly found in this country is akin to the Lauris variety of France and to the great Mary Washington variety. The white asparagus is slightly bitter and takes longer to cook than the green. The tips of small green asparagus are often used in garnishes and the stalks in soups.

It is said, and rightly so, that asparagus clashes with wines—especially reds—because of its sulphur content. However, when asparagus is served with a hollandaise or other creamy sauce, I personally don't find the combination offensive.

To buy asparagus: Choose fresh asparagus that is firm, with the leaves of the tips tightly closed. When bent, the stalks should snap off easily.

To prepare asparagus for cooking: It is imperative to peel the stalks of asparagus. Young asparagus will need less peeling than older stalks, but in either case peeling is economical, as it makes the whole spear edible. With a small paring knife or a vegetable peeler (my choice), start removing the skin about 1 inch below the tip, all the way down the stem. Determine where the outer skin becomes tough by scraping the surface with your fingernail.

There are many ways to cook asparagus. However, complicated dishes—a gratin with several ingredients, a heavy sauce and lots of cheese, for example—should be reserved for frozen asparagus. The fresh delicacy is best simply steamed or boiled. Here we present boiled asparagus and several recipes using this delicacy, including a cream of asparagus soup.

ASPARAGUS RECIPE ON PRECEDING PAGE. HENRY WOLF

Boiled Asparagus

Tie the peeled asparagus in bundles of 8 to 10 spears. This method is especially good when cooking a large amount. Tying prevents the spears from intermingling and the tips from being damaged. It also makes it easy to serve 1 bundle per person—without the string! Trim the root ends so the spears are all the same length.

Bring a large pot (not aluminum; it will discolor the asparagus) of salted water to a boil. Lower the bundles of asparagus into the pot and cover until the water boils again; uncover. If the asparagus is covered during cooking it will turn yellow. Boil for 6 to 10 minutes depending on the size of the spears. They should still be crunchy. Lift the bundles from the water, drain and serve immediately.

When cooked ahead to be reheated or served cold, the boiled asparagus is transferred to a bowl of ice water as soon as cooked. This stops the cooking and retains the crunchiness and beautiful green color. To reheat, lower into boiling water for about 1 minute, drain on paper towels and serve immediately. To serve cold, drain and arrange on a platter a few minutes before serving. Asparagus should never be served too cold.

Alternate method: When only a small amount of asparagus is to be cooked (2 to 3 servings), place about ½ inch of water in a large skillet, add salt, bring to a boil and arrange the stalks in 1 layer in the skillet. Cover and boil on high heat for about 4 minutes. Lift the spears to a platter and serve immediately or cool as described above.

Asperges Hollandaise

Conventionally, hollandaise sauce is made with clarified butter (the butter is melted in the oven and only the clear "oily" part is used, while the milky residue is discarded). If prepared this way, the sauce will become quite thick. However, I believe that without clarifying the butter, as in this recipe, the sauce has a creamier and sweeter taste, although it is not quite as thick.

The asparagus is cooked as described above and served warm with the sauce.

To prepare the sauce:
3 egg yolks
2 sticks sweet butter at room temperature, cut in small pieces
¼ teaspoon salt
Dash of cayenne pepper

Place the yolks in a saucepan with 2 tablespoons of water. You may use half water and half lemon juice if you prefer. Place on low heat and beat steadily with a whisk. If you are afraid of curdling the sauce, beat the mixture in the top of a double boiler over very hot water. It shouldn't be too hot to put your finger in it. However, if it is not hot enough, the mixture will only increase in volume and will be foamy but not cooked. Then, it will liquefy when the butter is added. After about 4 minutes of constant beating, the mixture should be thick and you should be able to see the bottom of the saucepan through the strokes of the whisk. Add the butter, piece by piece, beating well between each addition. The sauce may thin down slightly, but it should be very creamy. Add the seasonings and set the saucepan aside in a pot of warm water until serving. If the edge of the sauce becomes oily, the mixture is too hot and it may break down. Remove from the heat and beat with the whisk to smooth the sauce. Serves 6.

Asperges Beurre Moussant

Asparagus with butter sauce

This is a light and elegant sauce made in a couple of minutes. It can be served with poached fish as well as with artichokes, asparagus, cauliflower and the like. Timing is of the utmost importance. If this sauce stands more than a few moments it will separate. The sauce is prepared by binding water and sweet butter together. This combination makes a very light, "lean" butter and should not take more than 2 minutes from start to finish.

The asparagus is cooked as described above and served warm with the sauce.

To prepare the sauce:
2 teaspoons lemon juice
2 tablespoons water
Pinch of salt
White pepper
1½ sticks sweet butter at room temperature, cut into small pieces

Place the water, lemon juice and seasoning in a small saucepan and bring to a rolling boil on high heat. When it boils, add the butter, piece by piece, beating steadily with a whisk. When all the butter is added (it should not take more than 30 seconds), stop beating. Let the mixture come to a rolling boil. You will notice that as it does it starts foaming and rises like milk that is boiling over. (The maximum binding of the ingredients comes at this boiling point. If you remove the sauce before, it will be oily and separated. If you let it boil too long, it will break down.) Let the butter foam and rise a few seconds, remove from heat, place in a sauceboat and serve immediately. Serves 6.

Asperges Vinaigrette

This recipe can be made using a regular vinaigrette without egg yolk, but the sauce will not be as smooth and will tend to break down.

The asparagus is cooked as described above and served cool with the sauce.

Rich vinaigrette:
1 tablespoon finely chopped shallots
1 tablespoon finely chopped fresh herbs (a mixture of parsley, tarragon, chives, basil, etc.). Do not use dry herbs. If fresh herbs are not available, omit entirely

(*Continued on page 136*)



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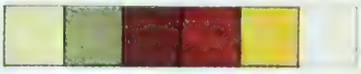
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Meet Mr. Carrier

Continued from page 128

For dessert, two very different Champagne sorbets arrived. He had experimented: his was not bad, but not enough lemon and Champagne flavors. Mine was very wrong, so we shared his. How does my host react to his own failures? "In a sense, I will always be an amateur," he explained, "someone who does a job because he loves it. Gourmet? I despise the word. Just call me a good cook."

Who taught Robert Carrier to cook? He swears it was a cleaning lady he met while doing radio work in post-war Paris. Together, and with all of Paris, they welcomed the end of rationing and the return to cuisine.

After his stint in Paris, he moved to the south of France where another lady who owned a local restaurant taught him even more about food, particularly the importance of finding the best ingredients.

He did some acting in Italy, spent some time recovering from hepatitis and studying old cookbooks in Venice, and then moved on to London in 1953 for the Coronation. "It was the spectacle I came for, the theater of it all. The food was dull and there was rationing, but I was very fond of England." He stayed. His own public relations firm flourished and he kept on cooking, but just for fun. Life took one of its unexpected turns the night he invited an important editor to dinner. She was an hour and a half late, but he produced the perfect meal. "It's all in the way it's prepared," he explained. "You're hired," she said. Articles for every important British magazine and newspaper followed, then several books (*The Robert Carrier Cookbook, The Robert Carrier Cookery Course, Cooking For You*) and his first restaurant.

A few years passed. The pots kept bubbling and the books were being published, but there lurked in the recesses of his mind the hope that one day he would find the perfect fine old house in the country, one that needed his artistic hand to save it from oblivion. Although he looked for nearly a dozen years, nothing was right.

It was his friends who first saw Hintlesham Hall and realized that only Robert Carrier had the taste and the courage to put it back to rights. They telephoned him in the south of France, and he agreed. "I bought the house without seeing it. When I eventually saw it photographed in a magazine, I fell into a chair and needed four large gins to recover. It was enormous. It also had death-watch beetles and dry rot, a ceiling within minutes of total collapse, and leaks everywhere. But one expects old houses to have these modest drawbacks. I told my surveyor to go ahead and tell me the worst. Since I was determined to buy the place anyway, he could say what he liked."

Two previous owners had gone bankrupt, there were three ghosts (a woman who vanished through walls, a baby who cried in the Tudor wing, and a carriage which came up the drive but never reached the house), but what a pedigree! A ceiling, a mantelpiece and a staircase are attributed to Grinling Gibbons; the park was probably laid out by Capability Brown, and Pevsner had called the ceiling in the Carolean room one of the finest of its kind. This had been one of the great houses of East Anglia.

Mr. Carrier regrets nothing and feels a great love for the house. "I shall live in it, on and off, until I am 108, and then forever after."

Nearly 60 men worked for six months getting rid of the beetles, the rot and the leaks. The ceiling was gently pushed back up nine inches over a period of six weeks, and, just as he began to think the work was nearly finished, he opened a cupboard door and found a hidden staircase which led to another 14 rooms.

He recalled those early days: "They were wonderful—days of dreams and imagination. The first Christmas we had 45 people here for a Boxing Day ball. The light bulbs were bare and we stapled holly all over the crumbling walls—who cared? The house could stand and anything seemed to be possible."

Spring came, the daffodils bloomed in the orchard, the workmen finished and he began to make plans for the Hintlesham Festival—fine summer days of music and feasting. A previous owner had begun the tradition and, never one to shy away from the extravagant gesture, he wanted to continue it. The festival was a success and he emerged a little poorer, a lot happier, but with a house that now seemed very empty after the guests had gone. No extrovert can stand an empty house, and the next step was logical—he opened a restaurant. It was an immediate success.

After lunch, we walked through the gardens as the Suffolk sky turned vaguely pink in the early winter twilight. We walked past the Queen Anne orangery, the old brewery and stables, a new pond. At last we came to his wonderful kitchen garden, where parterres, based on the design of George Washington's garden at Mount Vernon, are planted with a meticulous eye for color. In spring, fine trails of sand trace over what has been seeded. In summer, nasturtiums edge a bed of pumpkins, and lavender surrounds the tomatoes. Even in winter, the geometry had charm.

As I drove off through the soft half light, I hoped to see the ghostly carriage and thought how, even in a stately home, the kitchen is still everyone's favorite room. ■



Continued from page 130

Bake in a preheated 425° oven for 10 minutes. Brush the pastry slightly with beaten egg yolk; reduce heat to 375° and continue baking until the crust is browned (about 10 to 15 more minutes).

Brandade of Smoked Trout

4 smoked trout
Heavy cream
Olive oil
Lemon juice
Salt
Freshly ground black pepper
Cayenne pepper

Remove skin and bones from smoked trout, being especially careful to remove tiny bones from rib cage.

Pound smoked trout fillets to a paste in a mortar with 2 tablespoons each thick cream, olive oil and lemon juice.

Transfer mixture to an electric blender; add 2 tablespoons each heavy cream, olive oil and lemon juice and continue to blend (adding equal quantities of cream, olive oil and lemon juice) until the mixture is smooth and fluffy.

Season to taste with salt, pepper and a hint of cayenne pepper. Chill until ready to serve.

Serve in individual ramekins with triangles of hot toast. Serves 6 to 8.

Peaches in Chablis

2 to 2½ pounds small, ripe peaches
½ pound sugar
Peel of 1 orange
1 cinnamon stick
1 cup Chablis
Whipped cream

Wash the peaches and put them in a saucepan with the sugar and 1 cup water, orange peel and cinnamon stick, broken in half. Cover the saucepan and simmer peaches for about 15 minutes. Add the Chablis and continue to cook, uncovered, over a low heat for about 15 minutes or until tender.

Hold each peach (using a clean kitchen towel to protect your hands from the heat) and gently rub off skin.

Transfer peaches to a deep serving dish and allow to cool. Cook the liquid until reduced to the consistency of a light syrup. Pour the syrup over the peaches and chill in the refrigerator. Serve very cold with whipped cream. Makes 4 to 6 servings. ■

Sunday's roast beef was fantastic.
Sunday's leftovers and a blend of two rices with different herbs and seasonings made Monday seem like the second Sunday of the week.



What a success.



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Asparagus-Time

Continued from page 131

½ teaspoon salt
½ teaspoon freshly ground white pepper
½ tablespoon Dijon mustard
2 tablespoons good wine vinegar
1 egg yolk
¾ cup best oil possible

Combine all the ingredients except the oil. Mix well with the whisk. Add the oil slowly, as you would for a mayonnaise. The mixture should be creamy and smooth. The sauce can be made in advance. However, if refrigerated, let the sauce come to room temperature before serving or it may separate. Serves 6.

Asperges au Beurre Vert

Asparagus with green butter

30 medium spears of asparagus (approximately)
½ stick sweet butter, cut in pieces
½ cup parsley chopped very, very fine
Salt and Pepper to taste

Peel the asparagus as described above and slice into chunks. Slice the spears on the bias (about 2-inch pieces). Place 1 cup of water in a large skillet, add some salt and bring to a rolling boil. Add the asparagus, cover and boil on high heat from 2 to 4 minutes depending on the size of the asparagus and how fresh and young they are. The pieces should be crunchy. With the asparagus still in the skillet, tilt the pan and check the amount of liquid in the skillet. There should be about 2 to 3 tablespoons. Remove some if there is too much; add water if there is too little. Add the butter, parsley, salt and pepper to taste and bring the mixture to a boil, shaking the skillet to help blend the ingredients. When all the butter is absorbed and the mixture boils, the sauce will look creamy and smooth. Place in a warm dish.

Crème d'Asperges

Cream of asparagus soup

½ stick sweet butter
1 cup diced onion
1 leek, cleaned and sliced, white and light green part only (about 1½ cups)
12 to 15 asparagus spears, peeled and sliced into chunks (cut off and reserve tips)
4 to 5 medium potatoes, peeled and diced (about 4 cups)
5 cups chicken stock
1 cup heavy cream
1 teaspoon salt (about)
¼ teaspoon freshly ground white pepper

Melt the butter in a large saucepan and add the onion and leek. Cook 2 minutes on medium heat, then add the asparagus chunks (not the tips) and cook another 2 to 3 minutes. Add the potatoes, chicken stock and salt and bring to a boil. Reduce the heat to a simmer, cover and simmer for 45 minutes. Meanwhile, cut the tips into thin slices. Place 1 cup of water in a skillet, add some salt, bring to a rolling boil and add the asparagus tips. Boil, covered, for 1 minute. Lift out the tips and set aside. Add any leftover broth to the soup.

When the soup has cooked, pass through a food mill, using the finest screen, or purée in a food processor.

Add the cream and heat the soup to the boiling point. Add salt and pepper if needed. Serve in soup cups, each garnished with a few slices of the tips. Serves 6 to 8. ■

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AN APERITIF, PLEASE!

By ROBERT JAY MISCH As the days warm up in Rome, Madrid, Paris, Brussels, San Francisco, New York City and all points in between, the sound you hear is the scraping of chair legs on the sidewalks as cafés and bistros set their tables outdoors for spring and summer. The traditional drinks to have as you watch the passing show of people are the aperitifs, of which there are a myriad, and which are very pleasant, very refreshing and not very alcoholic.

Aperitifs are the trademark of the sidewalk café and have been since Ernest Hemingway first ordered an Amer Picon at the Café de la Paix in Paris. If you don't know much about them—and still stick to Scotch or "a glass of white wine, please"—this is a good time to experiment.

"Aperitif" is a name given to almost any drink taken before a meal to whet the appetite, or taken any time just to idle away an hour or two with good conversation. (Sometimes an aperitif can make fair conversation seem scintillating.) These drinks can be roughly divided into two categories:

1. The proprietaries or "one of a kind" drinks. For instance, there's only one Byrrh, only one Cynar and each is made by just one producer.

2. The generics, made by many producers, such as Anis or Aquavit.

Let's start talking about the "one of a kind aperitifs:

Amer Picon: This is a French bitters that has never achieved the popularity here that it enjoys in France. It has a wine and brandy base, plus quinine, orange peel and herbs. Its great claim to fame: It's said, "The Foreign Legion marched on Amer Picon." It's a splendid bitterish pick-me-up, and, diluted with water and a touch of grenadine, a fine aperitif.

The Rainbow Room in New York City makes a drink they call by the appealing name, "Corpse Reviver." Combine 1 ounce Dubonnet, ½ ounce Amer Picon and a dash of Cognac; fill the glass to the top with Champagne.

Byrrh: Chances are very good that if you pronounce this one correctly, the waiter will bring Michelob. Better to spell it and be sure. Then you'll have another of those popular wine-brandy-quinine aperitifs of which the French are so fond.

Campari: Now you're really in the world of the bitter. Campari contains Anis, herbs and orange peel. Usually, it's served with soda. In Italy, it's so popular, small bottles of Campari/soda are available, ready-mixed, at every stand and grocery store.

The Negroni cocktail is a good aperitif: Combine ⅓ part Campari, ⅓ part sweet Vermouth and ⅓ part gin.

Cynar: Would you believe artichokes steeped in brandy make this odd, but strangely appealing aperitif?

Dubonnet: Is there a person who has ever been to Paris who doesn't remember that famous electric sign that flashed "Du——Dubon——Dubonnet"? This is probably the best known of all the aperitifs, or, at least, it used to be. Dubonnet is a red wine, quinine and bitter bark concoction now made in the U.S.A. There's a blonde version, too.

Muscari: A relative newcomer to the American scene, this is an oldie in Portugal. Its unique and pleasant taste combines almonds and oranges.

Pernod and the Pastis: There are many Anis-flavored drinks (including Anis and Anisette)—and you either like the taste of licorice or you don't. If you do, then you'll like the most famous one, Pernod, either straight or mixed with water. The latter becomes milky and you can pretend you're in Picasso's painting, "The Absinthe Drinkers" (which you're not, because Absinthe is today forbidden all over the world: wormwood in it made it addictive and the proof was sky-high). **Ricard** and **Berger** are what are known as pastis. The

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city of Marseille gave the world pastis, along with bouillabaisse and the French national anthem.

Punt E Mes: If you don't learn any other word in Italian, learn to say "Punt." That's all you need to say all over Europe to get the ever-so-popular bittersweet Vermouth that is ubiquitous from Helsinki to Sicily. It's available here, too. Another "name" Vermouth worth knowing is **Lillet,** an orange-flavored one from Bordeaux. (More about Vermouths, per se, when we get to the generics.)

St. Raphaël: Here's another of those wine-and-quinine combos that the French *boulevardier* seems to dote on—this one made from red wine.

Suze: And still another—this one owes its flavor to the gentian, a wild flower.

Vielle Cure: This is a brandy-and-herb concoction—very popular and fairly strong. It can be a liqueur as well as an appealing aperitif.

This might be the place to mention that there are many other liqueurs and cordials that some people like before, as well as after, the meal—or just because.

So much for some of the "brand name" one-of-a-kinds. Now, let's have a look at those generics—aperitifs that are made by many producers.

First, the varied Anis group, already mentioned. All are flavored with licorice-tasting aniseed.

Anis and Anisette: These are the best known of the generic licorice group, though two others, much less well-known, have their devotees: **Ouzo,** a Greek rum spirit and **Ojen,** another from Spain.

Aquavit (Akvavit, Akevit): This is the spirit of the north countries. More than an aperitif, it is a way of life in Norway, Sweden, Denmark, Finland and Iceland. You drink it in sickness and in health. You sköl your friends and your bride with it. You wish your sons and daughters success with it. It is a grain (sometimes potato) spirit, flavored with many agents: fennel, orange skins, cinnamon, but primarily caraway seed. It is served ice cold. Beer is often a chaser.

Cassis: Not strictly an aperitif by itself but, when mixed with white table wine, it becomes a **Kir,** one of the most famous aperitif drinks in the world today.

Goldwasser: A clear drink of citrus and herbs, made noteworthy by the inclusion of flecks of gold leaf that float around in your glass. Danzig claims to be the city of birth of this conceit.

Kummël: This is another famous old caraway-flavored drink.

Pineau Des Charentes: This is only mentioned here because it has recently reached the U.S. and seems to be catching on. It is the aperitif of the Cognac area, made by fortifying grape juice, just beginning to ferment, with Cognac.

Sherry, Port and Madeira: It seems hardly necessary to mention Sherry. It's the number one aperitif wine. The "veritable" comes from the southwest corner of Spain. It's a blend of wines of many different years, strengthened with grape brandy. Sherries run the gamut of sweetness but we need only be concerned, for aperitif use, with *manzanilla* (the very driest), *fino* (by far the most popular type of sherry) and *amontillado* (in between a dry and a sweet).

Right along with Sherry, we should mention Madeira, once the favorite tipple of the father of our country, but lately overlooked. Pity, I say. It's a noble drink, a superb aperitif in its drier incarnations, Sercial and Rainwater, although Verdelho is not too sweet for starters.

Port? More often an after-dinner wine, though white port makes a fine aperitif drink.

White Alcohols: These are true brandies in that they are distilled from fermented fruits, berries and roots, not simply flavored by them. There are many, most from Alsace, Switzerland, and the Black Forest. The ones you've (*Continued*)

The Cream of Hors d'oeuvres.



Aperitifs

Continued

most likely to find in your liquor store are **Kirsch** (cherry), **Mirabelle** and **Quetsch** (plum), **Fraises** (strawberry), **Framboise** (raspberry), **Poire** (pear). All are lovely, all are expensive, all should be served ice cold.

Vermouth: You hardly need me to tell you of the virtues of the berry-herb-spice-bark flavored wines made in Italy and France, and known as Vermouth. The light, "French" one is the dry one. The dark "Italian"—the sweet one. Both countries make the two types. If you can't make up your mind, mix them, as many do, or mix a Vermouth with Cassis and soda for one of the most famous sidewalk café drinks in the world—the popular Vermouth Cassis.

Would you believe it? I haven't even scratched the surface of all the myriad colors, strengths and subtle complexities of flavors that man has chosen to create for his sipping pleasure. Don't be overwhelmed by it all. It's fun—the quest of your possible dream. Just pick your table, and say to the waiter, "*Garcon, s'il vous plait, un* _____!" It's one of the "rights" of spring. ■

Living Space

Continued from page 111

than a room that's criss-crossed by traffic. The latter type is not only close to impossible to furnish, it is unpleasant to sit in.

If your living room is half corridor, you can still rescue it. It will take a bit of doing and even some professional help. In principle, the solution is to build a room within a room by the placement of your furniture, especially for the seating group. It should separate an area where you might get some peace from those invisible passages leading from one door to another.

I am not describing a real room with partitions to the ceiling. An area has merely to be separated—almost symbolically—from the paths reserved for traffic. The barrier can be a screen, a room divider with storage, low bookcases and cupboards enclosing a seating group.

We seem to prefer small intimate spaces to big, open ones. The charm of houses of the 17th century was that, while they had small rooms, scaled down to the space a fireplace could heat, there were enough of them so that one never felt trapped. Oddly enough, it is far easier to get claustrophobia in a large, glass-walled modern room than in the old houses built like clusters of small boxes with doors leading from one to the next. The reason, apparently, is that in the latter, there is always another place to go.

I was taught this lesson one evening in a large country house in Connecticut. The occasion was a dinner party for about a dozen people and we gathered in a large, pleasantly furnished living room with a generous dining alcove at one end. After the introductions, we were given drinks, and then a curious thing happened. Most of the guests knew the house better than I did and presently an almost imperceptible drift began. I followed and found myself in a small paneled room with guns, trophies and books on the walls. It was a dead-end pocket and the seating did not begin to accommodate the guests, many of whom perched on window sills or sat on the floor.

After dinner we were served coffee in the living room, but the same thing happened again and we spent the rest of a very pleasant evening in the gun room. We don't need big spaces for a good party, and nobody likes living spaces full of paths to other rooms or the outdoors.

Living rooms begin to become really interesting when members of the family decide to work there. What? A room for plying a craft or exhibiting a skill rather than one reserved for socializing or impressing one's friends? The big obstacle here is not the room itself, but the deeply-

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ingrained idea that any evidence of normal work in a living room is utterly damaging to status. It's like hanging the laundry on the front lawn. It would shock the neighbors and generally undermine the family's position in the community.

Yet the best-looking room I have seen in years belongs to a weaver. A place of honor is reserved for the big loom. One wall is covered solidly with a rainbow of wool bundles in an immense variety of colors. Coincidentally, that room happens to appear in this issue (*see page 106*). This room, which I pulled from memory when imagining rooms that seemed particularly appealing to me, was chosen to be featured in the same issue for which I was asked to write this piece. It was pure happenstance.

A fine runner-up is a room always littered with musical instruments and recording equipment. These visible evidences of *life being lived* count for everything. I always have difficulty remembering whether these rooms are in "good taste" or not. They just *are*. The key to giving life to a room is not through decoration, as one might think, but by using it for living. It's just that simple.

Which brings us to another curious fact of life: the role that TV plays in the living room. It varies all over the lot. Some feel—strongly—that the living room is a "talk space," social in its uses, and that TV is anti-social. Perhaps it is, but for a couple who have long since run out of anything to say to one another, TV is a godsend. Unless it is a monster housed in a period credenza spotted with fake carving, it doesn't really pose planning problems. It can simply be kept on a stand or a shelf.

The living room that we are most likely to see is over- rather than under-furnished. It's overdecorated, too. A dozen or so chairs and sofas are scattered throughout the space so that, at floor level, there is a forest of 50 chair legs and perhaps a dozen table legs. While a forest can be beautiful in nature, this is rarely true of the thicket of legs that come with the furniture.

The best way out of this dilemma is to get rid of all furniture to whatever possible extent. Find a book of Frank Lloyd Wright's houses, especially one of his own "Taliesen" in Wisconsin and see how he did it. What Wright did was avoid rectangular rooms, laying them out with corners, nooks and bays, so that there are always hidden pockets within the larger space. Then he built in as much seating and as many tables as possible. A good Wrightian living room looked great with 30 people in it. Yet it never seemed empty, even when there were only two.

There's another way to eliminate clutter and to enrich the room at the same time: set up at least one wall as a storage wall. Such a partition has storage space at least a foot deep and can hold not only books, records and collected objects but also games, projectors, golf clubs, glasses and bottles, portable sewing machines—all those items so often tucked into closets.

Whenever matters of taste and social status are permitted to intrude upon the organizing process, the space becomes ruined. If the opinions of the neighbors are important, remember this: at least 95 percent of all Americans are visual illiterates. They do not know what they are looking at unless it is a traffic light, and have little basis for making valid judgments of taste. The only thing likely to upset the neighbors is something different from what they are accustomed to. Not better or worse—just different. The top of the scale of values is usually the house of the richest family and this, likely as not, could well be the ugliest house on the block.

A space that can be lived in will look alive, a quality that is pleasing to almost everyone. The recipe is to relax, and try what makes sense to you and your family. Forget taste, look for the courage to think your own thoughts, steal all the good ideas you can find in books or magazines, get professional design (not decorating) advice, if you really think you need it. Figure out the extent to which your living room can be organized for *living*. It's doing what comes naturally. ■

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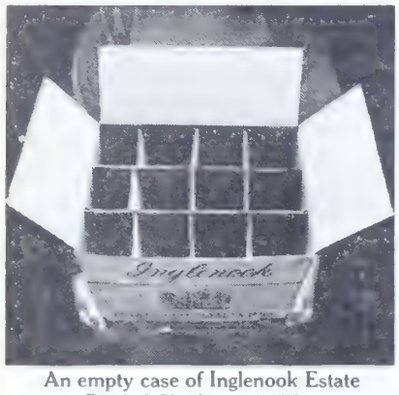
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MICROWAVE CORNER

By NANCY CRAIG ☐ Poaching and steaming have long been the classic methods for cooking shellfish and fish. I find that microwaving achieves an equally delicious and delicate flavor and texture, with less time and effort involved.

There are only a few points to remember. First, don't overcook. Fish is so delicate that, once hot, it almost cooks itself. Use the minimum time suggested by a recipe and remember that fish is cooked the moment it can easily be flaked with a fork. A short period of standing should always be allowed to complete cooking.

Very little water is needed to steam shellfish. To achieve mild flavor and tenderness, all seafood should be cooked to the point where the flesh appears opaque.

Most fish and shellfish should be covered during cooking and standing. This holds in the steam and speeds cooking.

Here are two basic recipes that made me enthusiastic about microwaving seafood.

Lobster Tails

Defrost 4 lobster tails. Then, with a sharp knife, split each tail through the top of the shell. Release the meat, leaving it connected at one end of the shell, and pull meat up on top. Place lobster tails in an 8-by-12-inch baking dish and brush with melted butter. Sprinkle generously with paprika. Cover dish with plastic wrap and microwave on high 10 to 11 minutes, or until lobster meat looks opaque. Let this stand, covered, 3 to 4 minutes to complete cooking. Serve with melted butter and lemon wedges.

Shrimp Scampi

2 pounds large raw shrimp
¼ cup butter
¼ cup olive oil
2 cloves garlic, minced
2 tablespoons lemon juice
¼ cup dry white wine
2 tablespoons minced parsley
Salt and pepper

Peel shrimp and cut through the back without separating the halves. Flatten in butterfly style. Melt the butter in a 2½-quart baking dish and add the remaining ingredients, stirring well so that shrimp are coated with the liquid mixture. Cover the dish with plastic wrap or its own fitted cover and cook on high 1½ to 2 minutes. Remove cover, stir, and replace cover. Cook another 1½ to 2 minutes or until shrimp are firm and pink. Let stand, covered, for several minutes. Serves 6. ■

Continued from page 48

Fluorescent strips placed under cabinets light the counter top. The simplest devices use a standard fluorescent lamp (ordered as a "T-12") which can be purchased in many colors. All strips should have a plastic diffuser over the bulb to spread the light and, most importantly, to keep accidentally broken bulb glass from contaminating your food. More complex types use miniaturized light sources which may be hard to replace but which, admittedly, offer a smaller profile.

Expand your horizons through electric control. Standard switching takes an expensive electrician to change and limits you from controlling any one circuit from more than two places. If you are involved in new construction and want multiple control, consider low-voltage switching which permits switching from any number of places (*#5*). For example, you can switch any light from any location and also control every light in the house from your bedside or elsewhere.

Look into portable, tabletop devices. Timers, photoelectric switches (which turn artifical lighting "on" and "off" when natural light changes), and tabletop dimmers all sell for less than $20. You can even purchase a dimmer so small that it fits into the socket of your table lamp.

But all switch wiring is basically inflexible. Now it is possible to do away with electrical control wires altogether. A whistle switch (*#6*) costs about $20 and consists of a receiver that is plugged into a wall outlet; the light is plugged into the receiver. When a high-frequency, portable, remote whistle is sounded, the light turns "on" and "off." A carrier-current switch (*#7*) works like a "wireless" intercom: a transmitter is plugged into one outlet and the receiver and its light is plugged into another. Here, a switching "signal" is sent through the building wiring. The device retails for about $35.

There are even devices which sense your presence in a room and turn on the lighting whenever you move. They are commonly sold as burglar alarms and are called "motion detectors."

If you want to experiment with a variable environment, consider a 4½ inch wide-angle lens pattern projector which should be available through any theater lighting supplier. Clouds, leaves, trees, windows, grilles, stars and a vast number of geometric shapes are available (*#8*) as metal slides (which do not fade or burn out) and can be directed on any wall, ceiling or object. Custom slides can be cut out with scissors from heavy tin foil. Be sure to control the projector with a tabletop dimmer.

Manufacturer references

1. The Incandescent/Fluorescent lamp by Sylvania, Danvers, Mass. 01923. Available in several lengths, including: 15 inches (F14T15/IF), $2.08; 24 inches (F20T12/IF), $2.65; 48 inches (F40/IF), $2.40.

2. LyteTrim by Lightolier, 346 Claremont Ave., Jersey City, N.J. 07305. Cost is dependent on the length of the track and the type of lampholder.

3. "Lo-vo" Little Lites by Halo Lighting Division, McGraw Edison Company, 400 Busse Rd., Elk Grove Village, Ill. 60007.

4. Super White Reflector by Duro-Test, 1710 Willow St., Fair Lawn, N.J. 07410. Order number 501, $9.89.

5. Remote-Control, Low Voltage Switching by General Electric Wiring Device Department, Providence, R.I. 02904. Low Voltage Lighting Control by Robertshaw, Control Systems Division, 1800 Glenside Drive, Richmond, Va. 23226.

6. Whistle Switch by Mark Engineering, Inc., P.O. Box 308, 34 Tower St., Hudson, Mass. 01749, about $18.

7. "Wireless" Carrier-Current Switch by Columbia, $32.

8. Designer Patterns by Berkey-ColorTran, 1015 Chestnut St., Burbank, Calif. 91502; $4.95 each or $26.75 for six.

All prices are quoted as "user list" and represent the final price recommendations by manufacturers. List prices may vary. ■

A button-by-button Norelco guide to buying the microwave oven that's right on the button.



Probe. Using this button, you can cook by temperature. Simply insert the Temperature Probe into the food, tell the computer what temperature you want, and the oven will shut off automatically when it reaches that temperature.



Defrost. Tell the oven to automatically defrost before cooking and it will. This button will let you relax when unexpected guests arrive for dinner, and it can also be used as one of our four cooking cycles.



Reheat. A great idea! A cycle for those quick, everyday reheat jobs and a button that can also add up to 30 minutes of additional cooking time as one of our four cooking cycles.



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Cook 2. This is a second cooking cycle for use when food requires one level of microwave power to start with, and a second level of power the rest of the time. The 7500 automatically switches from Cook 1 to Cook 2.



Done Time. Just tell the computer what time you want your food ready, before you leave home in the morning. The oven will then defrost, cook and stop automatically.



Selector. Here are the buttons you use to select whichever one of the ten variable power levels is required for your different cooking needs.



Timer. This button controls an independent 30-minute kitchen timer which may be used anytime, even during the microwave cooking cycle.



Clock. This button sets the LED digital clock which also shows you the time of day, the cooking time or the temperature your meal is programmed for.

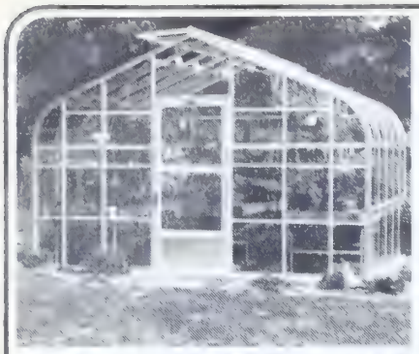
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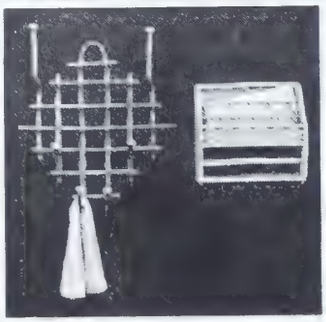
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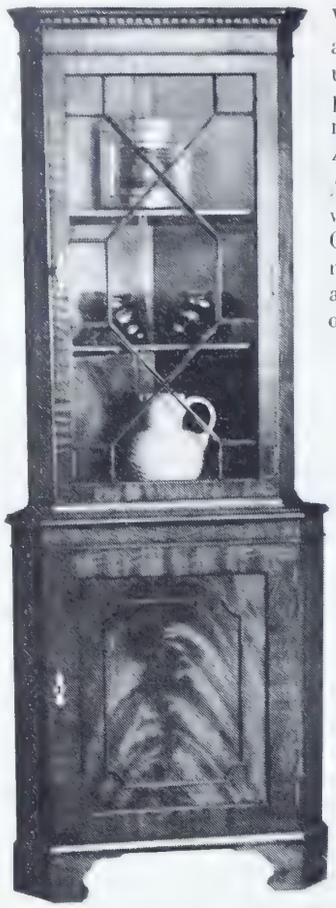
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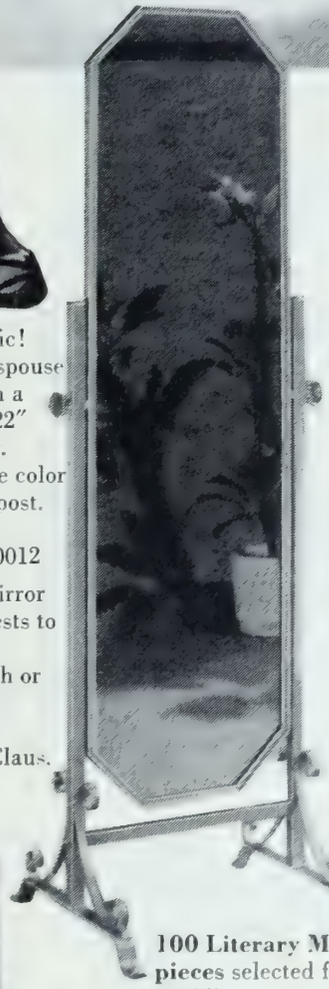
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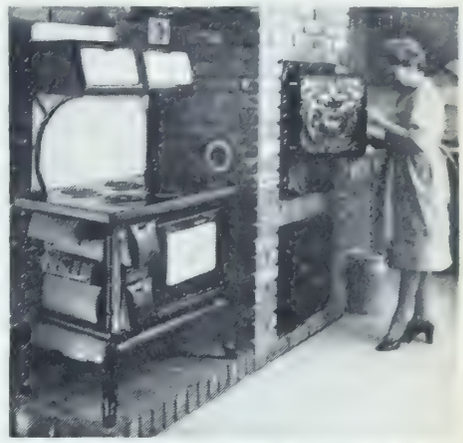
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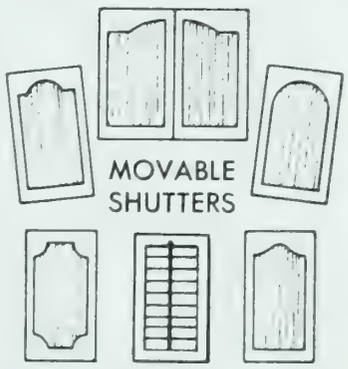
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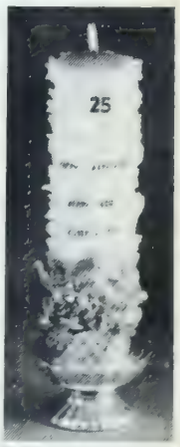
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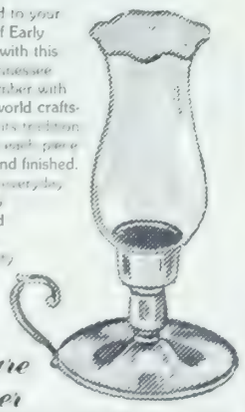
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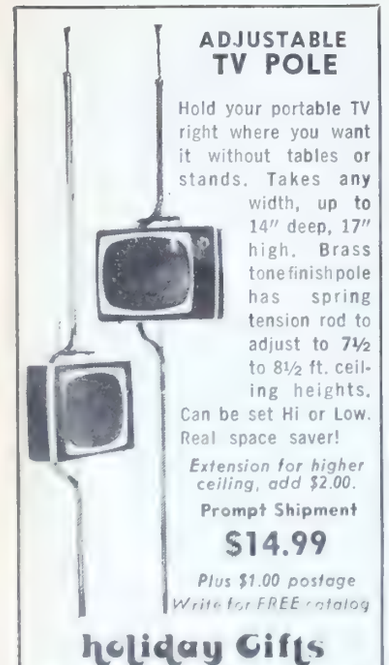
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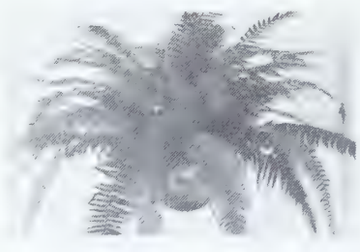
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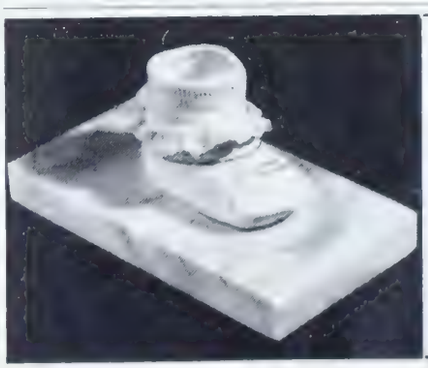


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Romantically designed hand mirror, crafted from a single piece of the finest Philippine mahogany, rubbed to a satin finish. Monogram hand-carved on the back in delicate Florid Script. A truly luxurious gift with classic elegance for someone special—the bride or mother on her day. 6 x 11½".

$22.50 plus $1.50 post. & handl.
Please print full name clearly.

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Baby's First Shoes Are Precious
Have them permanently preserved with "Dresdenite," a china-like finish. In pastel colors, shatterproof, and marked with baby's name and birth date. Write for free booklet of styles, color, prices.

Memory Lane
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225 Crescent St., Waltham, Mass. 02154

Plant Now... Step Back... and Watch Out!

Imagine! A Magnificent Shade Tree That Soars Up to 2 Stories High *IN JUST ONE YEAR!*



— and keeps on zooming to a towering 30, 40, 50 — even 60 FEET OR MORE in less time than most trees even nudge themselves a few feet off the ground!

That's the kind of wonder-results reported by U.S. Government Landscapers . . . Botanical Gardens . . . and University Plant Scientists on what is undoubtedly the most fantastic shade tree ever introduced in America . . . the incredibly beautiful Ulmus Pumila . . . perhaps the most spectacular super-hardy, super-growing, shade tree in all of nature!

A ROOF-HIGH TOWER OF BEAUTY IN JUST ONE SINGLE YEAR!

Yes, one of the most exciting introductions by U.S. Plant Science — this sensational super-growing shade tree actually grows higher than even a full-grown English Hawthorne IN JUST ONE SINGLE SEASON! Actually grows higher than even a full-grown Star Magnolia IN JUST ONE SINGLE YEAR! In fact, it grows so fast, so quick, you can literally measure the difference in height from week to week!

PLANT NOW — REACH OUT AND TOUCH ITS LUSH GREEN BRANCHES FROM YOUR SECOND STORY BEDROOM WINDOW — BY NEXT SUMMER!

Who says you have to spend a small fortune for a beautiful shade tree — and then spend half a lifetime waiting for it to grow? That's the way it used to be — BUT NOT ANY LONGER! Not since we've finally tracked down the one single tree in all of nature that hoists itself so high, so fast you can literally measure its incredible rate of growth week by week . . . or for even more dramatic proof, take a yardstick and measure the difference in feet month to month!

GROWS MORE IN JUST ONE MONTH THAN MOST OTHER TREES GROW IN AN ENTIRE YEAR!

Yes, here is a dream come true . . . everything you've ever hoped for or wished for in a tree. Here is a miracle of nature that hoists itself higher than even the most treasured weeping willow . . . that reaches out wider than even the most graceful English maple . . . that lifts its symmetrical branches over your grounds and gardens with a splendor, and beauty that few trees can match!

SPECTACULAR BEAUTY ALL 4 SEASONS OF THE YEAR!

Yes, here is one of those rare gifts of nature that not only thrusts itself to towering heights in record time . . . that not only drapes itself in lush green foliage from Easter time to way past Labor Day . . . but for a real "magazine cover effect" lavishes its branches with delicate clusters of beautiful flowers starting in spring . . . and then in fall and early winter transforms its colors, and in the dead of winter its graceful branches make a startling contrast against a snow-covered landscape! Meaning: you get a spectacular show of changing beauty ALL 4 SEASONS OF THE YEAR!

GROWS IN VIRTUALLY ANY SOIL — REQUIRES NO SPECIAL CARE — SOARS INTO A MASTERPIECE OF LUSH, GREEN BEAUTY IN JUST A MATTER OF MONTHS!

Best of all, unlike most trees that demand constant pampering . . . the only thing you do when you plant this super-growing wonder-tree is water it and enjoy it. That's why leading botanical gardens . . . landscape artists . . . garden editors . . . can't stop raving about its indescribable beauty . . . its delicate flowers . . . its trouble-free care. Is it any wonder that leading experts have hailed it in the most glowing terms . . . recommended it again and again for home-owners who want a stunning display of both beauty and shade . . . and with practically no more work than a couple of sprinkles a week; or return within 90 days for full refund (less postage & handling) . . . on iron-clad guarantee of full satisfaction.



Here's a luxury sight you don't have to wait half a lifetime growing — a matched pair of showpieces, so strong and sturdy you can actually sling a hammock between them.



Picture your patio bathed in the cool, fragrant beauty of this show-stopping miracle-tree from early spring to the first snows of winter.



How's this for a natural archway in front of your driveway — twin towers of beauty in less time than you ever dreamed possible.

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MAIL NO-RISK COUPON TODAY

AMERICANA NURSERY SALES, Dept. JETC-144, **Caroline Road, Philadelphia, PA 19176**

Please rush me the Super-Growing Shade Tree(s) indicated below:

- ☐ 1 for only $3.95 plus 35¢ postage & handling
- ☐ 2 for only $6.90 (SAVE $1.00) plus 50¢ postage & handling
- ☐ 4 for only $10 (SAVE $3.80) plus 75¢ postage & handling
- ☐ 10 for only $20 (SAVE $6.90) plus $1.50 postage & handling

If after receiving my order I'm not delighted, I may return it within 90 days and you will refund the full purchase price (except postage & handling).

Amount enclosed $_____ PA residents add 6% sales tax. Check or money order, no CODs please.

6400-600 Not available in Calif. and Ariz.

On orders over $6, you may **CHARGE IT!**
(check one) Exp. Date _____

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- ☐ American Express
- ☐ Master Charge

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Division of American Consumer, Inc.

NOT A DRUG

Amazing "Burn-fat-by-the-hour" program Developed by Doctors at Boston Medical School

BURNS AWAY MORE FAT EACH 24 HOURS THAN IF YOU RAN 14 MILES A DAY!

Incredible "Crash-Loss" Breakthrough Reported in *Reader's Digest* Works So Fast You Can Actually Measure the Difference In Your Waistline In Just 24 to 48 Hours!



Yes, LOSE up to 6 POUNDS the first 48 HOURS — LOSE up to 12 POUNDS the first 7 days — LOSE up to 4, 5, even 7 POUNDS MORE the next 7 days — and continue to burn away as much as 7 to 9 pounds more fat every 2 weeks thereafter, (if you still need it) . . . until you've finally lost 50 — 70 — 100 pounds OR MORE . . . **without fasting, without constant willpower, without constant pangs of hunger or a single moment of body-racking exercise!**

Recommended by the U.S. Government's very own doctors to members of Congress who want to lose weight fast . . . Hailed as the weight-loss "breakthrough of the century" by leading medical journals . . . here at last is the most effective NO-DRUG program for FAST — INSTANT — PERMANENT LIFETIME WEIGHT-LOSS ever made available to the public without a prescription!

WORKS SO FAST THE FIRST WEEK ALONE YOU LOSE AS MUCH AS 1½ TO 2 POUNDS OF BOTH FLUID AND FAT EVERY 24 HOURS!

Direct from the pages of the **N.Y. Times** and **Reader's Digest** comes reports of an incredible "fat burning" breakthrough by medical researchers at one of Boston's foremost medical schools! Reports of a new "crash-loss" program (featuring a remarkable natural substance) that safely yet surely steps up FAT-BURNING METABOLISM . . . forces your system to ATTACK bulging pockets of fat . . . and starts to shrink and burn that fat in just a matter of hours!

Yes, from one of New England's leading medical centers comes the new SUPER FAT-BURNER way to turn up your "inner furnace" . . . unlock those clinging pockets of fat . . . break them down SO FAST . . . you burn off excess bulge at the unbelieveable rate of up to **6 POUNDS of both fluid and fat GONE the very first weekend alone!**

Think of it! You actually burn away more fat each 24 hours than if you ran 12 to 14 miles a day! Lose more inches each week than if you did 300 sit-ups each morning and 300 push-ups each night! Actually LOSE as much as A FULL SIZE THE FIRST 7 DAYS . . . **and from 3 to 5 inches off your waistline the very first month!**

That's right! Weight-loss results and inches-off wonders that absolutely stagger the imagination. Just look:

U.S. ARMY OFFICERS LOSE WEIGHT 3 TIMES FASTER THAN EVER BEFORE!

Case History #1: When medical researchers in Boston, New York, Philadelphia and Los Angeles first tested this new hi-amino concept on a scientific weight-loss program . . . they reported astonishing results of as much as 12 POUNDS LOST IN JUST THE FIRST 7 DAYS! — 16 to 18 pounds gone by the end of week number two — and most mind-boggling of all — U.S. Army Officers actually losing weight 3 times faster than ever before! As much as 50 POUNDS GONE, like that!

WAISTLINES SHRINK UP TO 3 INCHES IN 7 DAYS — A FULL 5 INCHES SMALLER IN A SINGLE MONTH!

Case History #2: When first rumors of this medical breakthrough leaked out to professional actors, actresses and celebrities . . . they immediately rushed to the offices of America's leading weight-loss specialists to get their hands on this "magic compound"; and no wonder! Because the first week alone they carved away as much as 2 pounds a day . . . 13 pounds a week . . . were forced to take in their belts 3 notches smaller in just 10 days!

DOCTORS REPORT: AVERAGE LOSS — 57 POUNDS!

Case History #3: But most significant of all . . . when universities, hospitals and medical schools, (such as New York's Leading Medical School and Cleveland's largest hospital) tested this newly discovered "crash-loss program" on patients who all their lives had been hopelessly overweight . . . they reported astonishing losses of as much as 2 pounds a day at the start . . . 20 to 30 pounds a month . . . as much as 70 pounds lost over a single summer season! — by simply stepping up their fat-burning metabolism and **burning, melting, oxidizing** 50, 70, 100 pounds of hard-set fat . . . FASTER, SURER than they had ever dreamed possible!

WORKS LIKE "POWDERED HEAT" — MAKES YOUR INNER FURNACE BREAK DOWN BODY FAT!

What is this wondrous new development that helps safely stimulate fat-burning metabolism and shrink your body's fat cells the moment it starts working in your system? It is a totally new concept in the war against fat. An ANTI-FAT WEAPON unlike anything you've ever seen, or tried in your life. A FAT-BURNING aid that helps you convert body fat to body fuel AUTOMATICALLY . . . and EVAPORATE excess pounds and inches starting the very first day!

Think of it! A medically proven formula that is such an effective reducing aid . . . that when combined with the food you eat on this "crash-loss" program . . . **burns off as much fat each 24 hours as if you jogged up to 14 miles a day . . . or played 3 hours of tennis in the most brutal heat!**

The name of this wondrous amino formula is "THERA-SLIM-100" and here is precisely how you use it to win the body and figure of your dreams as you:

LOSE UP TO 4 TO 6 INCHES OFF YOUR WAISTLINE
LOSE UP TO 2 TO 5 INCHES OFF YOUR HIPS
LOSE UP TO 3 INCHES OFF YOUR THIGHS
LOSE UP TO 4 INCHES OFF YOUR BUTTOCKS
LOSE UP TO 4 INCHES OFF YOUR STOMACH

and as we've said before, starting not in weeks, but in mere days.

HELPS YOUR BODY CONVERT STORED UP FAT TO BURNED UP ENERGY! At this very moment — having read this far — you are but one short step away from LIFETIME IMMUNITY TO FAT! Now comes your FINAL GIANT STEP into a whole new world of LIFETIME SLIMNESS.

Of course, there is one thing you must keep in mind. With the "THERA-SLIM-100" way to LIFETIME SLIMNESS you cannot gorge yourself on all sorts of fattening foods, candies and desserts. Not that you'd ever want to, because with "THERA-SLIM-100" — due to your new, stepped up metabolism — besides enormous weight-loss you also experience a loss of hunger. Which makes it one of the easiest ways to lose weight fast. Now here's how simple it is:

STEP #1 — YOU EAT

In addition to the wide and tasty selection of food you enjoy morning and night, (all scientifically programmed to help maintain a high-level of FAT BURN-OFF) . . .

STEP #2 — YOU TAKE "THERA-SLIM-100" hi amino compound.

Once a day, you take "THERA-SLIM-100" in a glass of water, (just like refreshing fruit juice). This hi-amino intake helps keep the fat-burning chain-reaction going ALL 24 HOURS OF THE DAY — NON STOP!

STEP #3 — YOU HAVE AUTOMATICALLY STEPPED UP YOUR FAT-BURNING METABOLISM — SO YOU AUTOMATICALLY BURN OFF EXCESS WEIGHT!

In virtually no time at all, you make your inner furnace accelerate fat burn-off. Safely, gently, yet surely you cause a gradual change in your fat-burning metabolism as you "rev-up" that inner furnace.

The result: Your body begins to eliminate stored-up fat and fluid at a rate so incredibly fast, the very first weekend alone YOU DRAIN AWAY AS MUCH AS 5 OR 6 POUNDS!

In short, with the "THERA-SLIM-100" weight-loss program, you force your body to automatically convert body fat to body fuel . . . automatically shrink fatty cells . . . drain off excess flab . . . flush it right out of your system ONCE AND FOR ALL!

Never before has medical science offered you a surer, faster, more effective weight-loss method, (short of total fasting) than this super fat-burning breakthrough development at one of Boston's Leading Medical Schools.

THE FACTS ARE IN! THE RESEARCH IS DONE! THE INCREDIBLE WEIGHT-SLASHING RESULTS HAVE BEEN PROVEN BEYOND A SHADOW OF A DOUBT BY MEDICAL SCHOOLS — HOSPITALS — DOCTORS — AND SCORES AND SCORES OF OVERWEIGHT PATIENTS! NOW THE FINAL STEP IS UP TO YOU!

REMEMBER: You must see dramatic results in just 24 hours — results you can measure with both your scale and your tape measure . . . you must lose:

up to 6 lbs. the first 48 hours
up to 12 lbs. the first 7 days
up to 7 lbs. more the next 7 days

or it costs you nothing! Simply return within 10 days for full refund (except postage and handling, of course). Act now!

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IF YOU READ NOTHING ELSE — READ THIS!

What you see on this page is the announcement of the latest breakthrough by medical science in the war against fat. Developed at one of Boston's leading medical schools, the incredible weight-loss results this new "crash-burn" program delivers are so astonishing (average loss 57 lbs.) it has been featured in every leading medical journal . . . given headline coverage in such outstanding publications as **Reader's Digest** and the **New York Times**, to mention just a few: Aside from — ABSOLUTE STARVATION — there is no surer, faster, more effective way to slash away pounds and inches than with this Boston Medical School discovery.

However, before starting we advise you to consult with your physician to be sure you are in normal health and your only problem is obesity. Individuals with gout, heart disease, diabetes or pregnant women should not use it at all. As a matter of fact, we insist that you show this entire program to your family physician . . . have him check you regularly to make sure you're not losing too much, too fast . . . and advise when you've lost enough. See if he doesn't agree that the "THERA-SLIM-100" road to Lifetime Slimness, including the recommended progressive daily toneup, isn't by far the most effective approach to the conquest of obesity ever developed by medical science.

MAIL NO-RISK COUPON TODAY

Penn-Bio Pharmacal, Dept. JPD-491
Caroline Road, Philadelphia, PA 19176

Yes, I want to burn away excess weight fast and permanently with this doctor's "crash-loss" program featuring amazing new high-amino compound "THERA-SLIM-100".

Please rush me the offer I have checked below. If not delighted, I may return it in 10 days and you will refund the full purchase price (except postage & handling, of course).

CHECK OFFER DESIRED:

☐ (#009) Full 10-Day Supply . . . only $7.95 plus 50¢ postage & handling.
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Amount enclosed $_____ PA residents add 6% sales tax. Check or money order, no CODs please.

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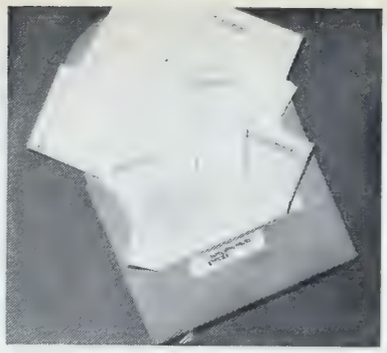
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Sophisticated Storage for 45 record albums. Fine-furniture quality, three-tier rack mounts on wall via sturdy brackets (incl.). Records slip in/out conveniently from either side. Album covers provide a great picture show framed in natural oak or walnut wood. $50, $2.50 post. Millwood Co., 220 Redwood Highway, Mill Valley, California 94941



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Extra widths (to 272") Write for prices.

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Use check, M.O., BA, MC or Visa. Delivery in N.J., add tax. FREE catalog available. © *OCC1976*





A Galaxy of Pins

Introducing a dazzling array of distinctive stick pins and the newest fashion sensation—push pins. All figures and settings are 18k goldplate.

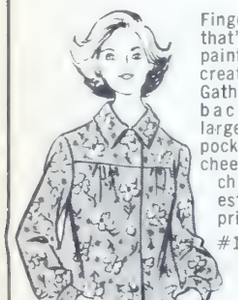
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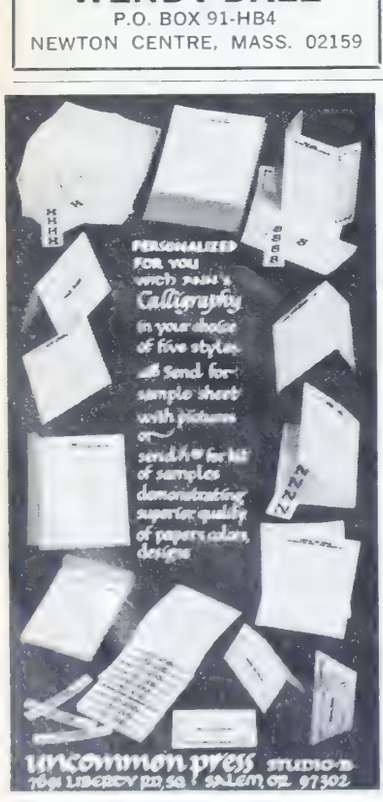
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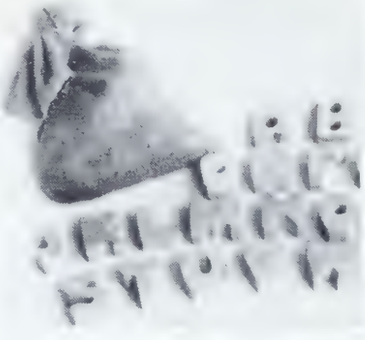
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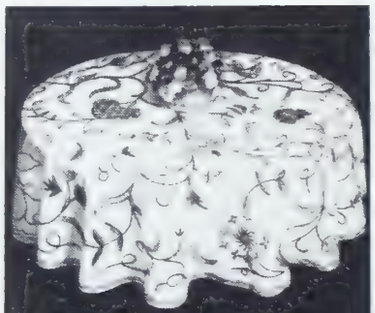
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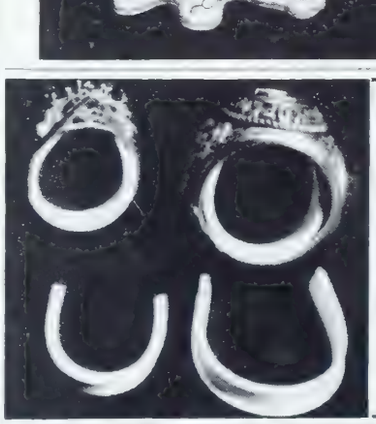
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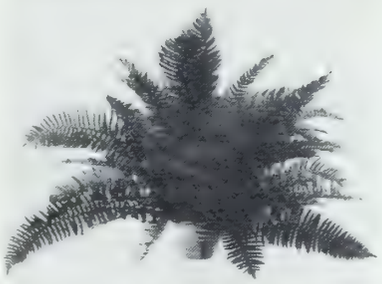
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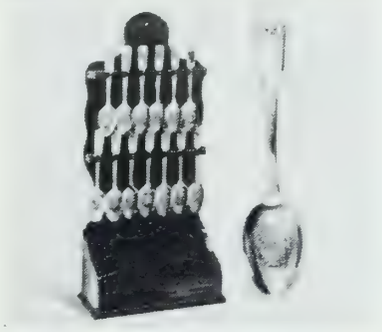
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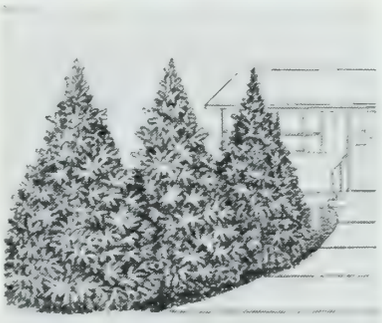
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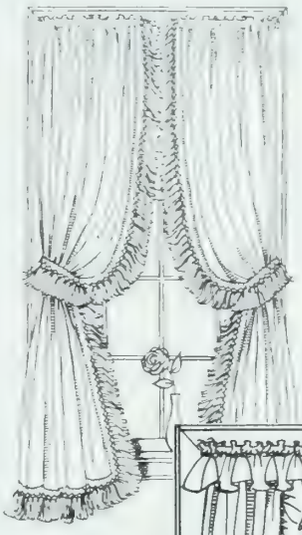


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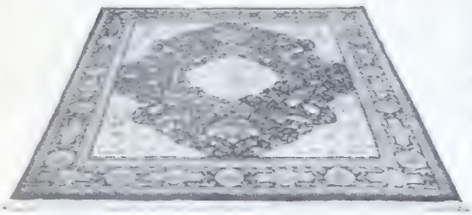
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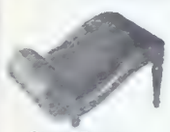
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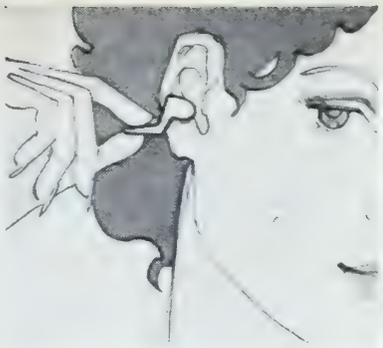
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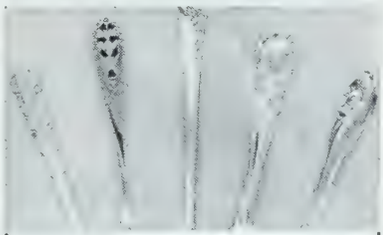
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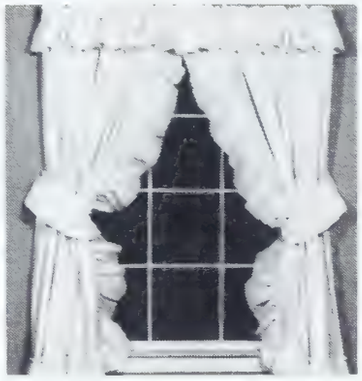
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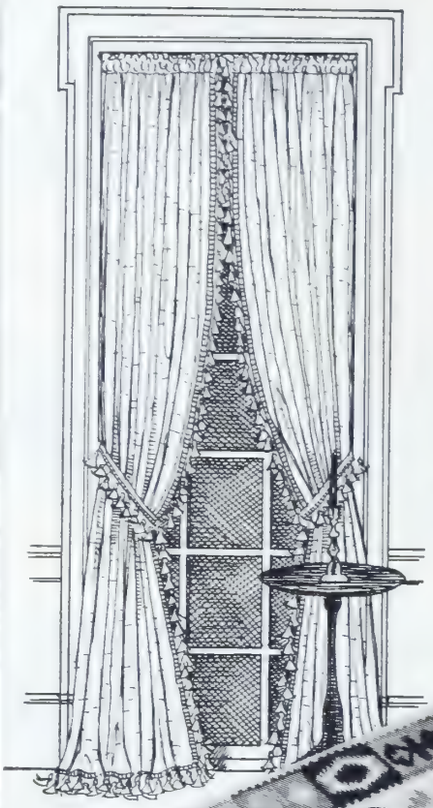
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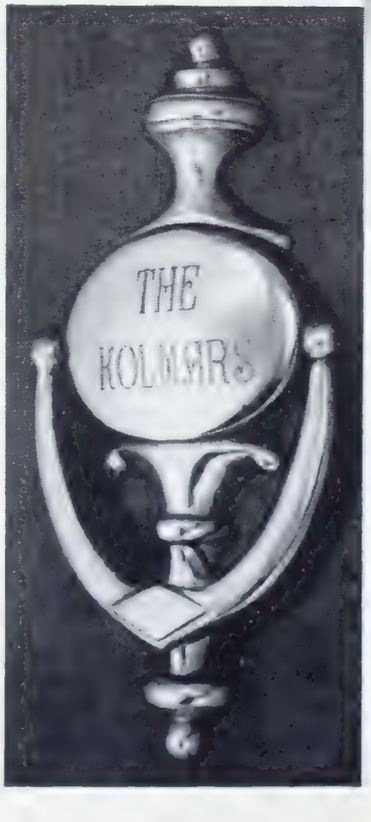
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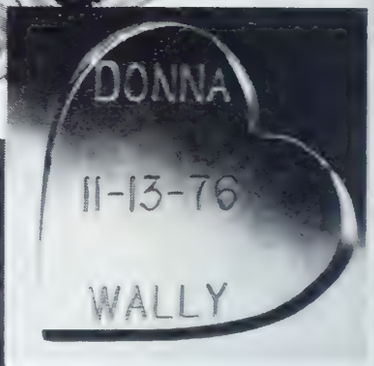


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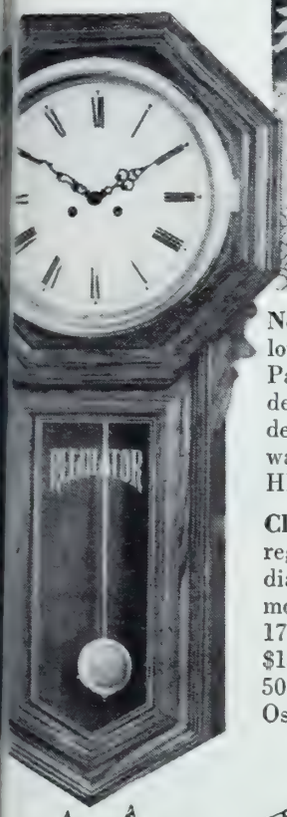


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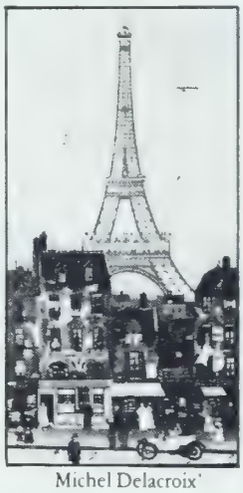


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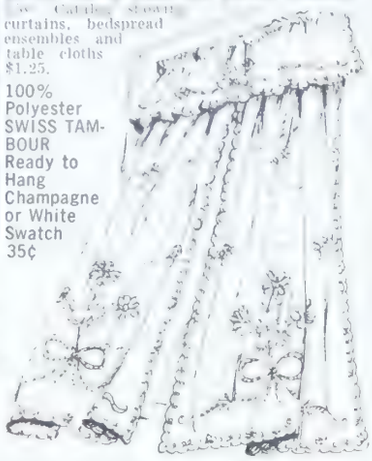
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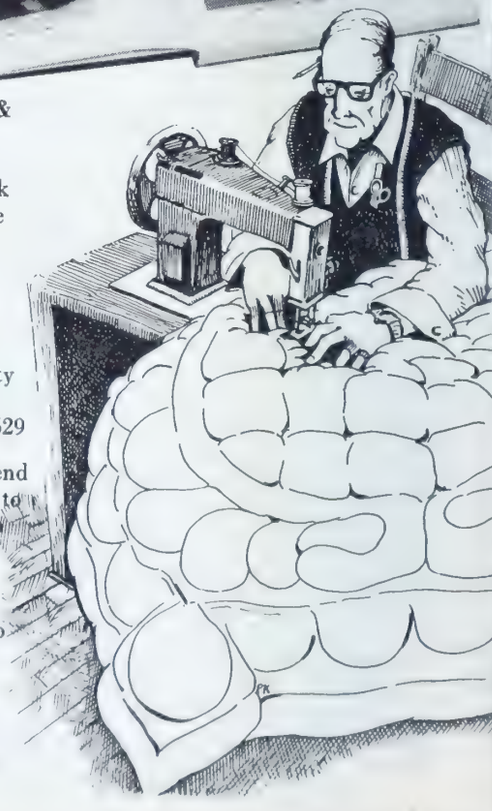
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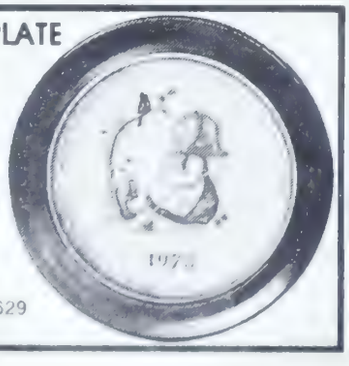
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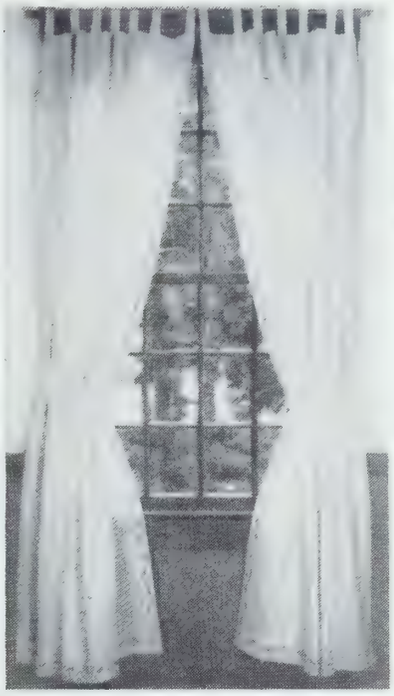


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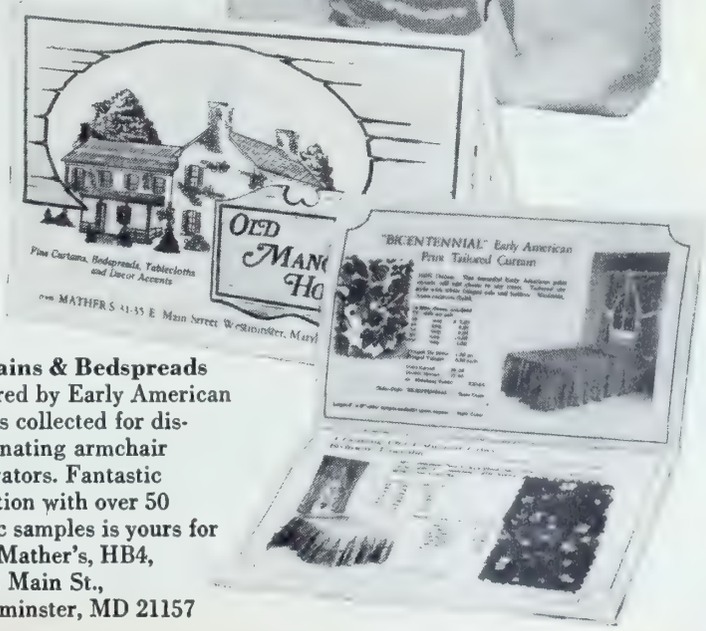
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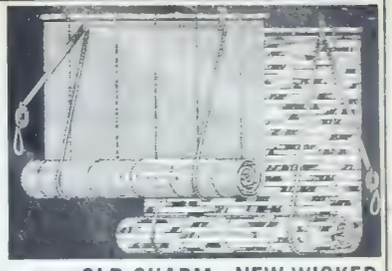
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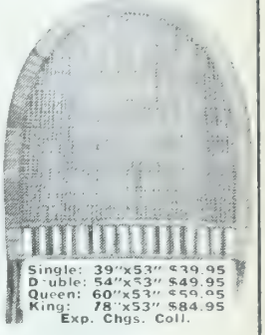
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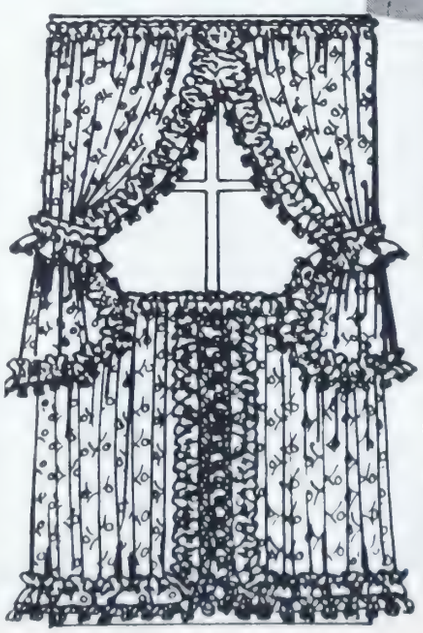


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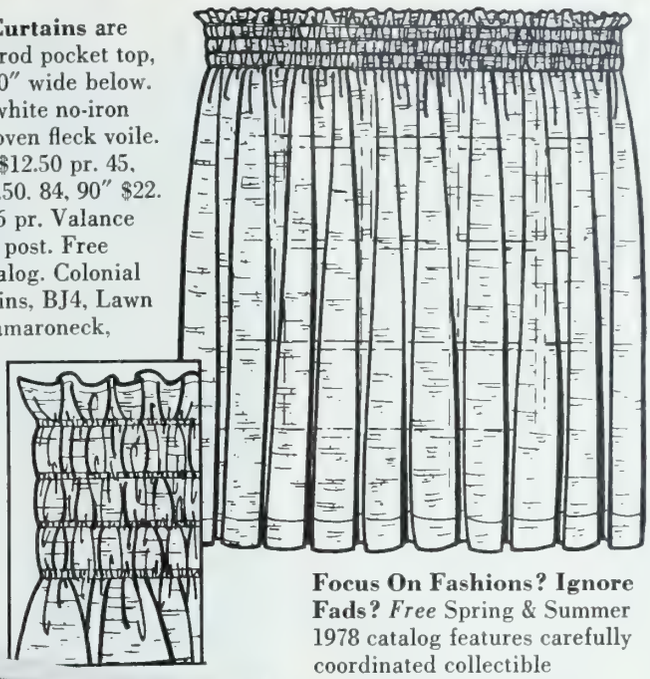


Don't Miss A Single Page of this catalog devoted to gourmet cookware, hard-to-find utensils, unusual foods, unique home accessories and stimulating gift ideas. 112 pgs. 25¢. Colonial Garden Kitchens, HBDC, 270 W. Merrick Rd., Valley Stream, NY 11582

Boston Tea Party Curtains combine ruffles, crocheted fringe & tiny flowers. Brown, green, gold, blue or brick on egg shell cotton/poly perma-press. 78"w. pr. Tiebacks incl. 30" $10.50; 36" $11.50; 45" $13; 54" $14; 63" $15. Valance $4.75. $2 post. Free catalog/swatches. Curtain Corner, EA-4, Paradise Green, Stratford, CT 06497

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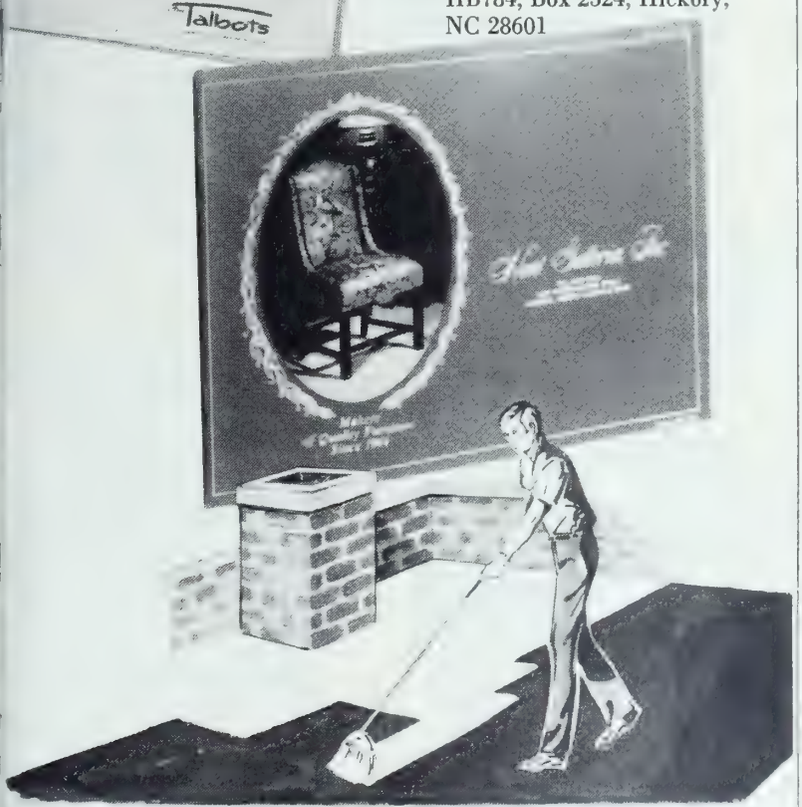
Smocked Curtains are 54″ wide at rod pocket top, billow to 120″ wide below. Natural or white no-iron polyester woven fleck voile. 24, 30, 36″, $12.50 pr. 45, 54, 63″, $17.50. 84, 90″ $22. Tiebacks, $6 pr. Valance $7.50 ea. $2 post. Free colorful catalog. Colonial Maid Curtains, BJ4, Lawn Terrace, Mamaroneck, NY 10543



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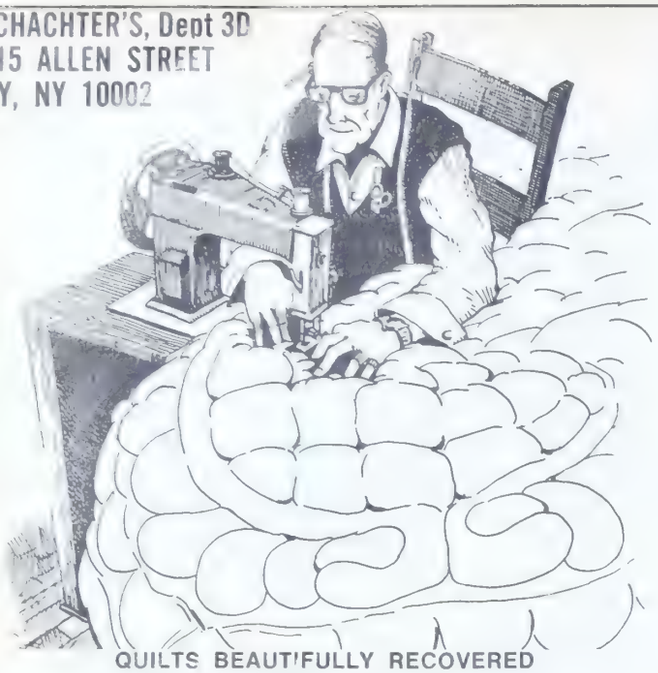
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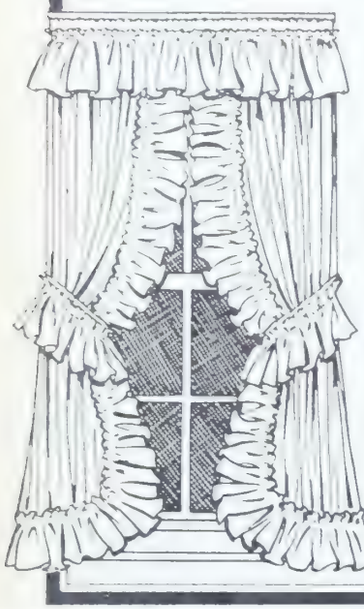
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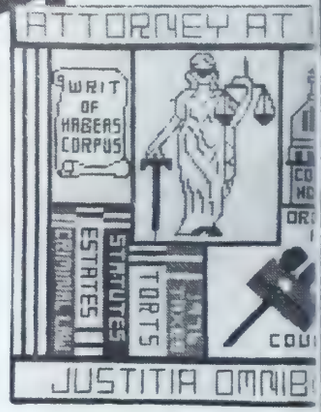
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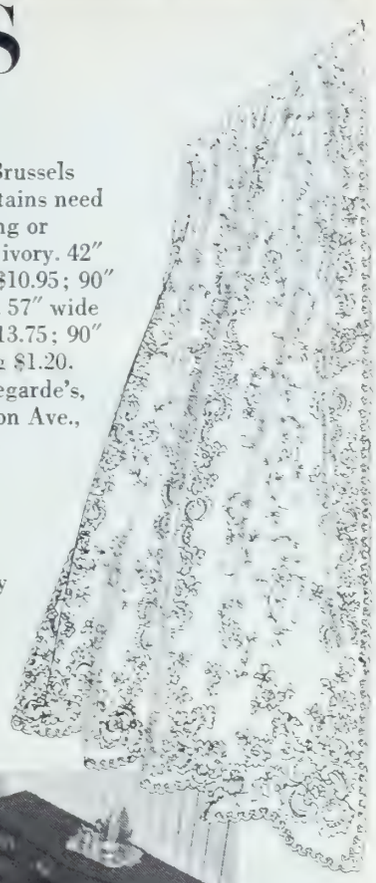


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CATALOGS



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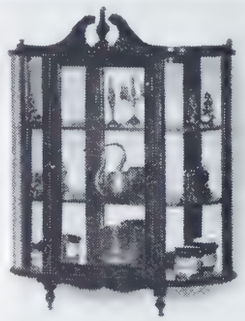
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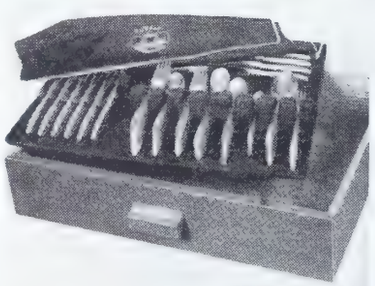
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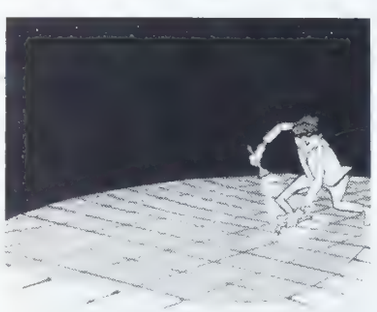
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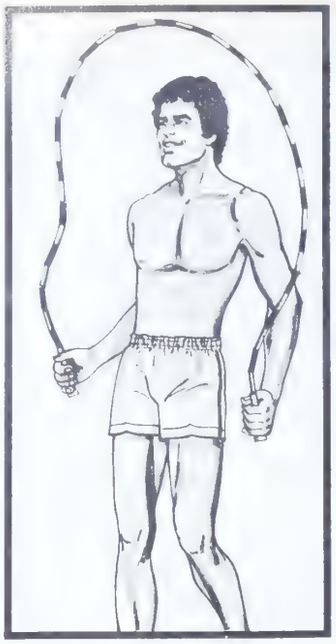


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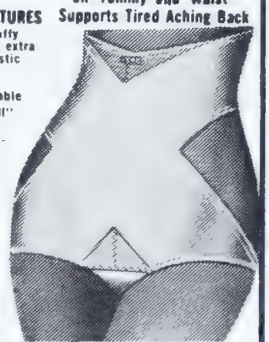
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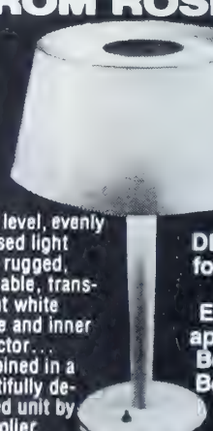
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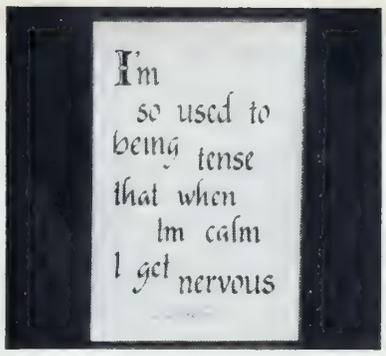
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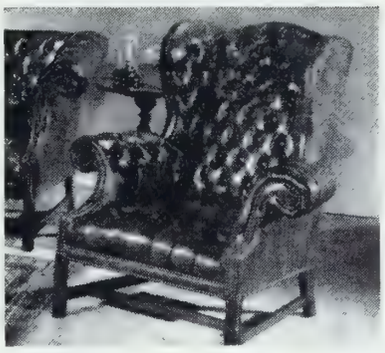
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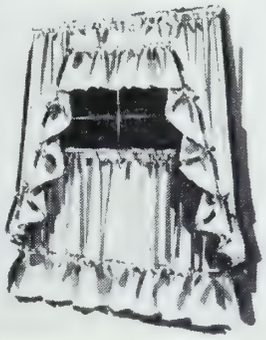
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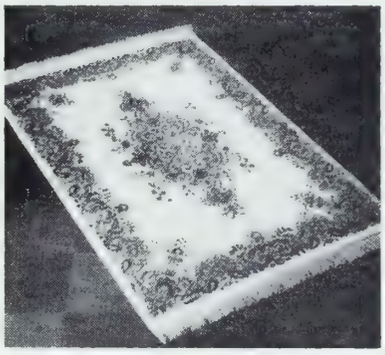
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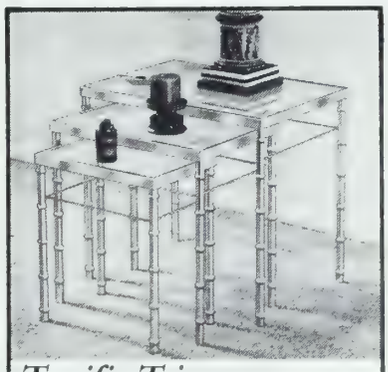
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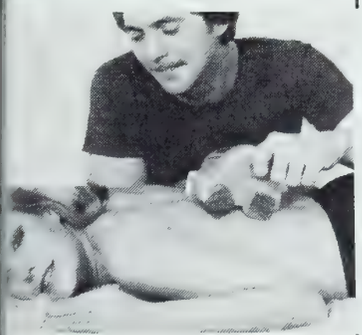
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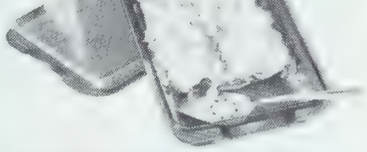
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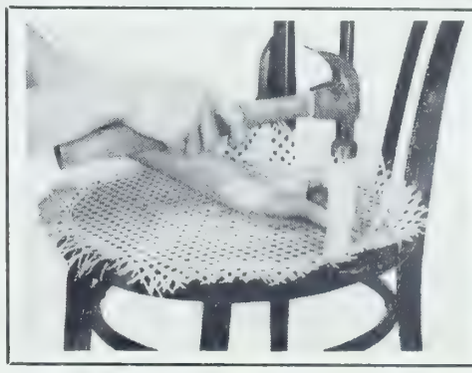


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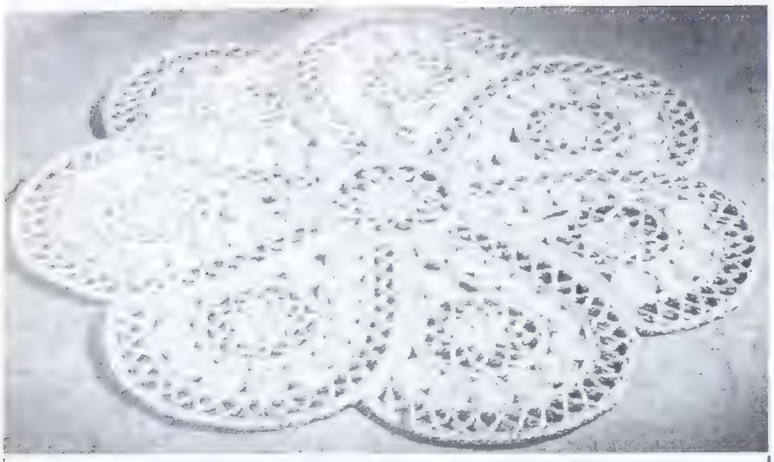


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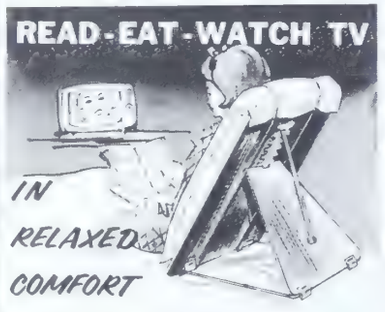
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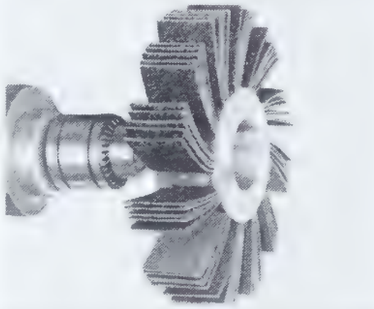
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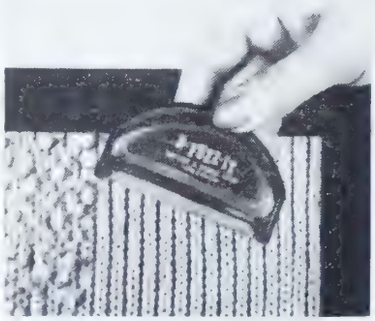
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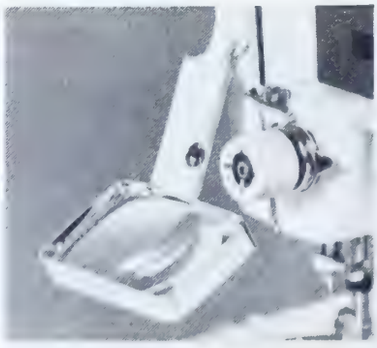
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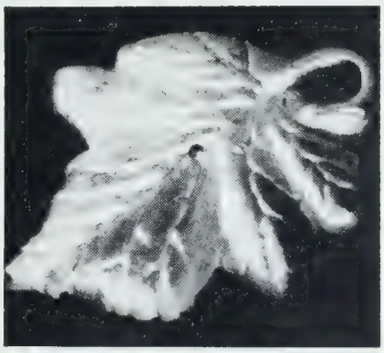
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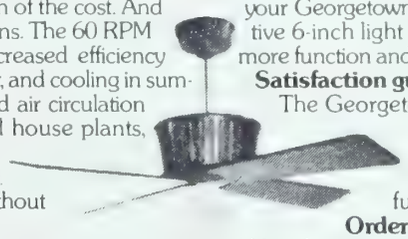
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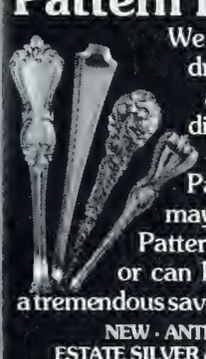


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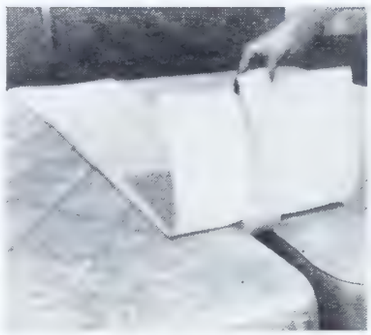


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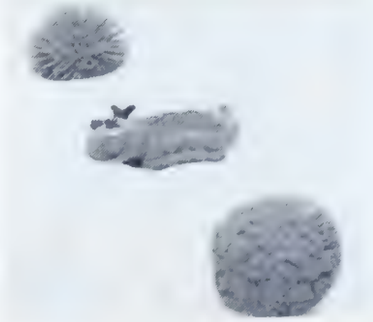
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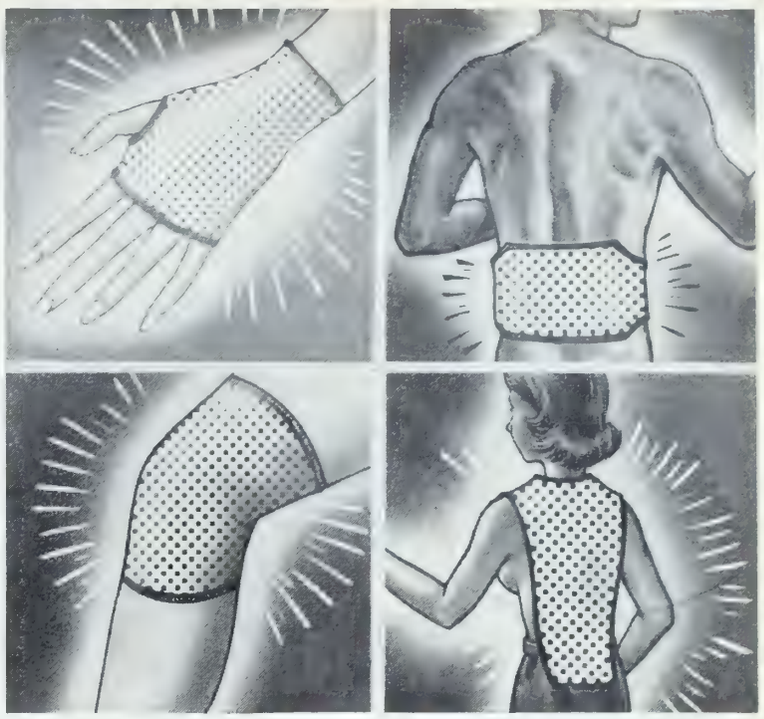
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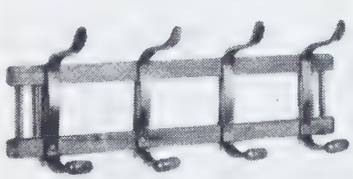
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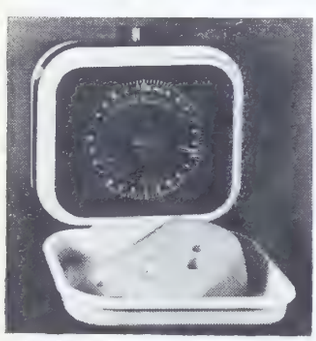
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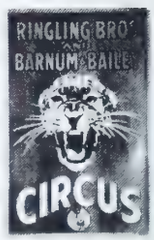


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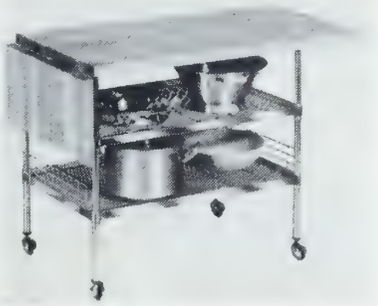
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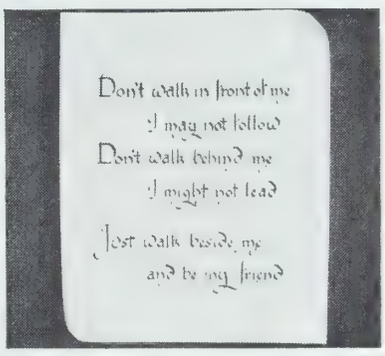
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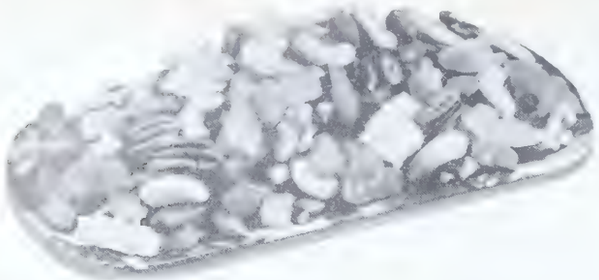
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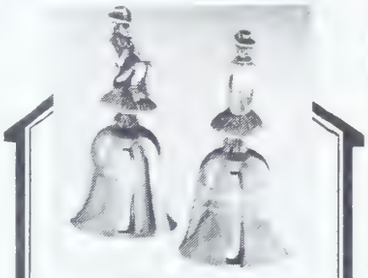
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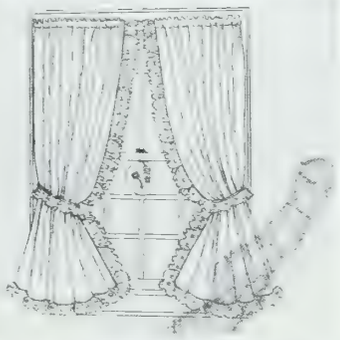
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water-wick



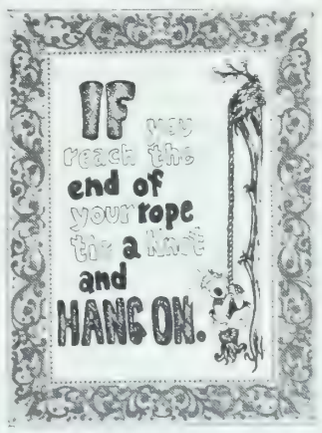
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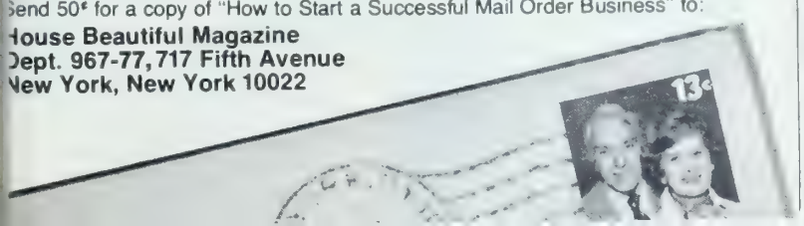


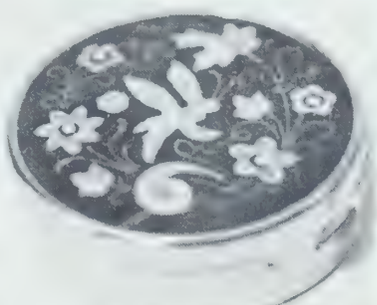
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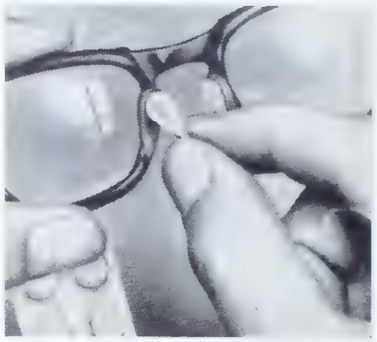
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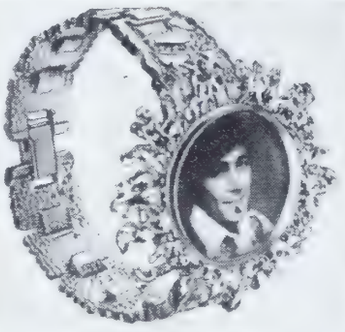
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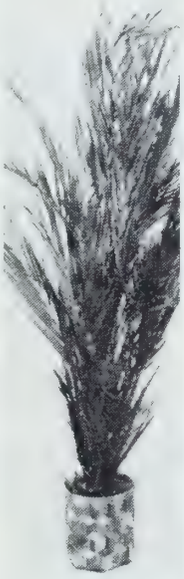


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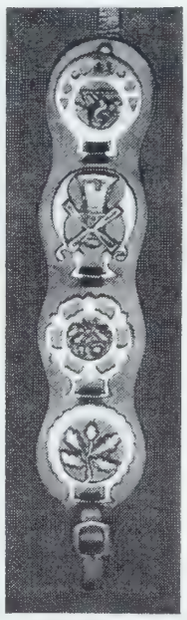
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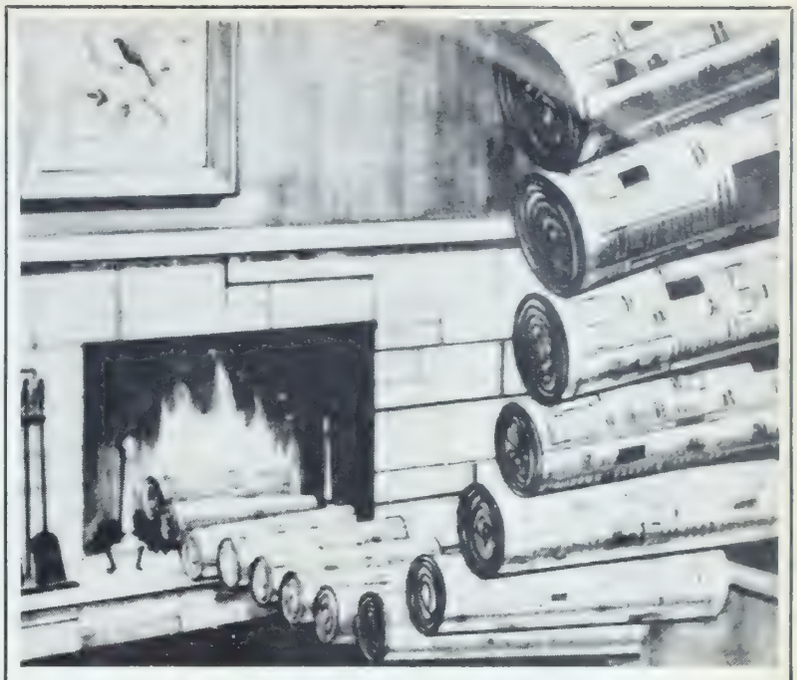


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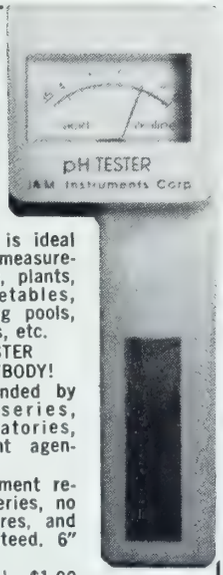
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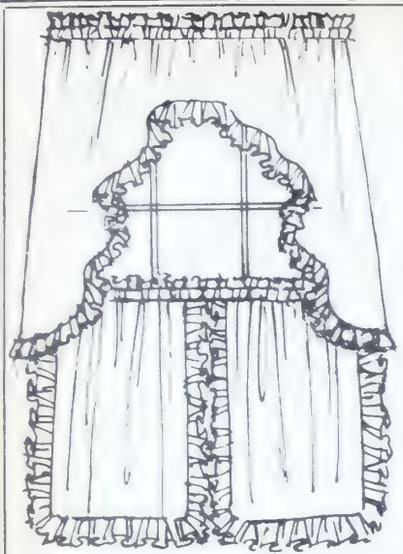
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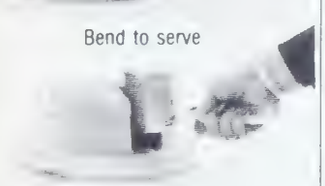
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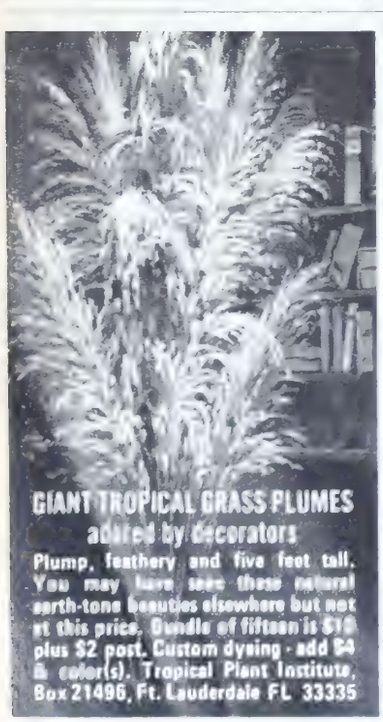
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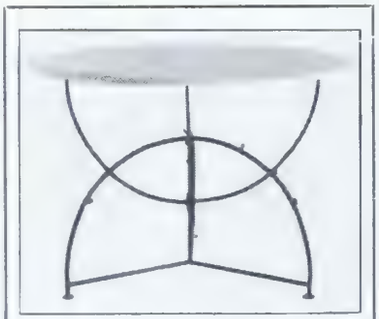


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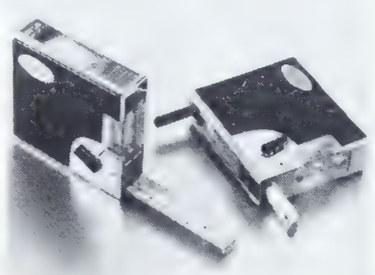
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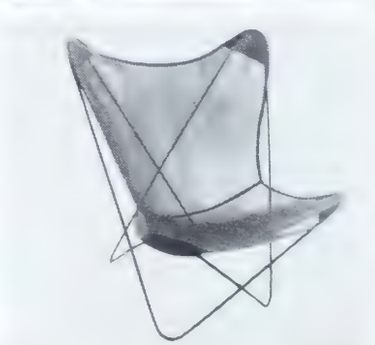
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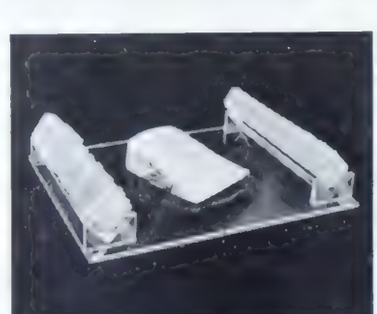
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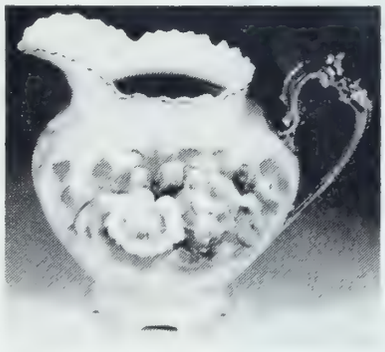


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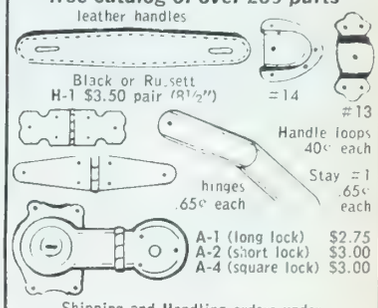
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COVER AND PAGES 79-91—THE STRUCTURE OF SPACE

Living room and kitchen: Sofa, cushions, lighting and tables designed by Richard Meier, 136 E. 57th St., N.Y.C. 10022.

Mies van der Rohe chrome chairs, and bentwood chairs in kitchen, **Stendig Inc.*** Showrooms: Stendig Inc., 410 E. 62nd St., N.Y.C. 10021. The Merchandise Mart, Merchandise Mart Plaza, Chicago 60654. Pacific Design Center, 8687 Melrose Ave., Los Angeles 90069.

Kitchen cabinets, **St. Charles Kitchens.** Showrooms: **St. Charles of New York City Inc.,** 964 Third Ave., N.Y.C. 10022. **St. Charles International,** 610 Enterprise Drive, Oak Brook, Ill. 60521. **Kitchens by Kline,** 2640 E. Third St., Denver 80206. **St. Charles of Southern California,** 8660 Sunset Blvd., Los Angeles 90069.

Pages 88-91: Le Corbusier chairs imported from London, **Atelier International,*** 595 Madison Ave., N.Y.C. 10022. Also available through showrooms at 9-100 The Merchandise Mart, Chicago; David White's Showroom, 315 Pacific Ave., San Francisco 94111.

Mies van de Rohe wicker-and-chrome chairs, **Stendig Inc.***

PAGES 92-97—HB CENTERFOLD

Page 92: Headlights available at **Luten, Clarey, Stern Inc.,*** 1059 Third Ave., N.Y.C. 10022.

"Grasso," at **Morsa,** 182 Hester St., N.Y.C. 10013.

"Noce," **Atelier International,*** 595 Madison Ave., N.Y.C. 10022.

Page 93: "Totum," at **Morsa.**

Page 94: Milo Baughman and Mascheroni lamps, **George Kovacs,** 831 Madison Ave., N.Y.C. 10022.

Wicker lamps, **Donald Robinson Designs,** available at **Joske's,** Houston; **Lord & Taylor,** New York City; **Macy's,** San Francisco; **Strawbridge & Clothier,** Philadelphia.

"Alega," at **Ambienti,** 792 Madison Ave., N.Y.C. 10021. "Tele," and "Yotsuba," at **Morsa.**

"Snail," **Venini Ltd.,*** 169 E. 61st St., N.Y.C. 10021.

Page 96: Track lighting, **Lightolier,*** 11 E. 36th St., N.Y.C. 10022.

"Bean Bag," **Light Inc.,** 417 Bleecker St., N.Y.C. 10014.

"Arch" light, available at **Charette**

Corp., 212 E. 54th St., N.Y.C. 10022.

Glass shade desk lamp, **Lighting Associates,*** 305 E. 63rd St., N.Y.C. 10021.

Floor lamp, **Koch & Lowy,*** 940 Third Ave., N.Y.C. 10022.

"Tizio" at **Ambiente.**

Page 97: "Bisdale" lamps, **Manhattan Ad Hoc Housewares,** 842 Lexington Ave., N.Y.C. 10021.

"Aggregato" lamp, **Artemide,*** 950 Third Ave., N.Y.C. 10022, at **Ambienti.**

"Nelson" floor lamp, **Venini Ltd.***

PAGES 98-100—APERTURES

Page 100: Tapestry by Norman Laliberte in bedroom, **Arras Gallery,** 29 W. 57th St., N.Y.C. 10019.

Dinnerware, **Heller Designs Inc.,** available at **Crate & Barrel,** Chicago; **Foley's,** Houston; **Macy's,** San Francisco; **Pottery Barn,** N.Y.C.

Chairs in dining room, **Beylerian,** 305 E. 63rd St., N.Y.C. 10021.

PAGES 102-103—LIGHT AS ART

"Kyoto" sheets by Jay Yang for Wamsutta's Designer workshop, **Wamsutta Mills,** 11 W. 40th St., N.Y.C. 10018.

Light sculptures by Noguchi, **Museum Of Modern Art,** New York City 10019.

Blue-and-white bowl, lacquer tray table, Japanese lunch boxes, and stacking trays, **Lorin Marsh Ltd.,*** 979 Third Ave., N.Y.C. 10022.

Flowers by John McGee, **Madison Avenue Florist,** 36 E. 59th St., N.Y.C. 10022.

PAGES 112-113—COLOR IS KEY

Equipment: Custom kitchen cabinets of MCP Melamine component panels, and HPL inlay color strips on refrigerator/freezer and cabinets; brushed chrome HPL laminate as toe kick, all **Formica.**

Single wall ovens (two), refrigerator/freezers (two), ice cube maker, freezer, dishwasher, compactor and "Disposal," **General Electric Co.**

Twin convertible Grill-Range and single convertible grill, **Jenn-Air Corp.** "Touchmatic Radarange" microwave oven, **Amana Refrigeration Inc.**

"Stay-Hot-Oven" warming drawer, **Thermador.**

Sinks with liquid dispensers and sprays, **Elkay.**

"Steaming H_20 Tap" hot water dispenser, **In-Sink-Erator.**

"Trinatta" flooring, **3M Co.**

Lighting ceiling grid of PVC tubing custom designed by **George M. Knafo,** 101 Park Ave., N.Y.C. 10017.

Kitchen accessories: Coffeemaker and juicer, **Braun North America,** available at **Bloomingdale's,** N.Y.C.; **Bullock's,** Los Angeles; **Jordan Marsh,** Boston; **Macy's,** San Francisco; **Marshall Field,** Chicago.

"GE" food processor, **General Electric Co.**

Italian oval table and chairs, canisters, stacking baskets, **Beylerian,** 305 E. 63rd St., N.Y.C. 10021. (*Continued*)



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Soufflé dishes, International Collection; Pyrex accessories; Mix 'N Measure bowl; Store 'N See canisters; all **Corning Glass Works.**

Stemware and glassware all **Holmegaard,** at **Royal Copenhagen,** 573 Madison Ave., N.Y.C. 10022.

Plastic dinnerware, **Heller Designs Inc.** At **Crate & Barrel,** Chicago; **Foley's,** Houston; **Macy's,** San Francisco; **Pottery Barn,** N.Y.C.

Kitchen scale, mortar & pestle, wire baskets, breadboard, stainless steel canisters, **The Professional Kitchen, division of H. Friedman & Sons,** 18 Cooper Square, N.Y.C. 10003.

Flatware, "Kobenstyle" enamelware casseroles, buffet server, **Dansk Designs Ltd.,** Radio Circle Rd., Mt. Kisco, N.Y. 10549; at **Bullock's,** Los Angeles; **Burdine's,** Miami; **Foley's,** Houston.

Dutch sauté pan, **Cuisinarts Inc.,** 1 Barry Place, Stamford, Conn. 06902. At **Burdine's,** Miami; **Crate & Barrel,** Chicago; **Macy's,** N.Y.C.; **J. W. Robinson,** Los Angeles; **Sakowitz,** Houston.

"Metric Conversion Chart" ($4 plus $1 postage), **Alan Spigelman Inc.,** 225 Fifth Ave., N.Y.C. 10010, at **The Smithsonian Institution,** Washington, D.C.; **Design Research,** N.Y.C.

Colander, crisper, grater, **Tupperware, division of Dart Industries Inc.**

Canisters, **Anchor Hocking Corp.**

PAGES 116-117–SPIRITO!

The following are available through U.S. sources: "Orsamaggiore" chaise, **Pace Collections Inc.,*** 231 E. 62nd St., N.Y.C. 10021.

Collezione Plus kitchen accessories, **Intergraph,*** 979 Third Ave., N.Y.C.

"Aggregabile" units, **Ed Johnson Associates,** 151 Union St., San Francisco 94111. All others available only in Italy.

PAGES 118-119–COUNTRY ENGLISH

"17th Century English" collection available at **Gabbert's,** Dallas; **Marshall Field,** Chicago; **Rich's,** Atlanta; **Stix, Baer & Fuller,** St. Louis; **Woodward & Lothrop,** Washington, D.C.

"Flanders" carpet in living room, and "Arabesque" carpet in hall, **V'Soske,*** 155 E. 56th St., N.Y.C. 10022.

Brass-rimmed glass-topped table from the "Collector's Edition" collection; modular seating from the "Far East" collection; both available at **W & J Sloane,** New York; **Cannell & Chaffin,** Los Angeles; **Suniland,** Houston.

"Stag" painting and sofa pillows, **Karl Mann Associates,*** 232 E. 59th St., N.Y.C. 10022.

Accessories: **Lorin Marsh Ltd.,*** 979 Third Ave., N.Y.C. 10022. **39 East of New York,*** 979 Third Ave., N.Y.C. 10022, and Miami. **Ambience Accessories Inc.,*** 979 Third Ave., N.Y.C. 10022.

PAGES 120-123–SHADES OF CHELSEA

Fabrics, **Stroheim & Romann,*** 155 E. 56th St., N.Y.C. 10022, available at **Cannell & Chaffin,** Los Angeles; **J. L. Hudson,** Detroit; **Rich's,** Atlanta.

Furniture, **Century Furniture & Chair Co.**

Carpets, **Stark Carpet Corp.,*** 979 Third Ave., N.Y.C. 10022. All available through **W & J Sloane,** New York and metropolitan branch stores; Atlanta, Houston, Philadelphia. ■



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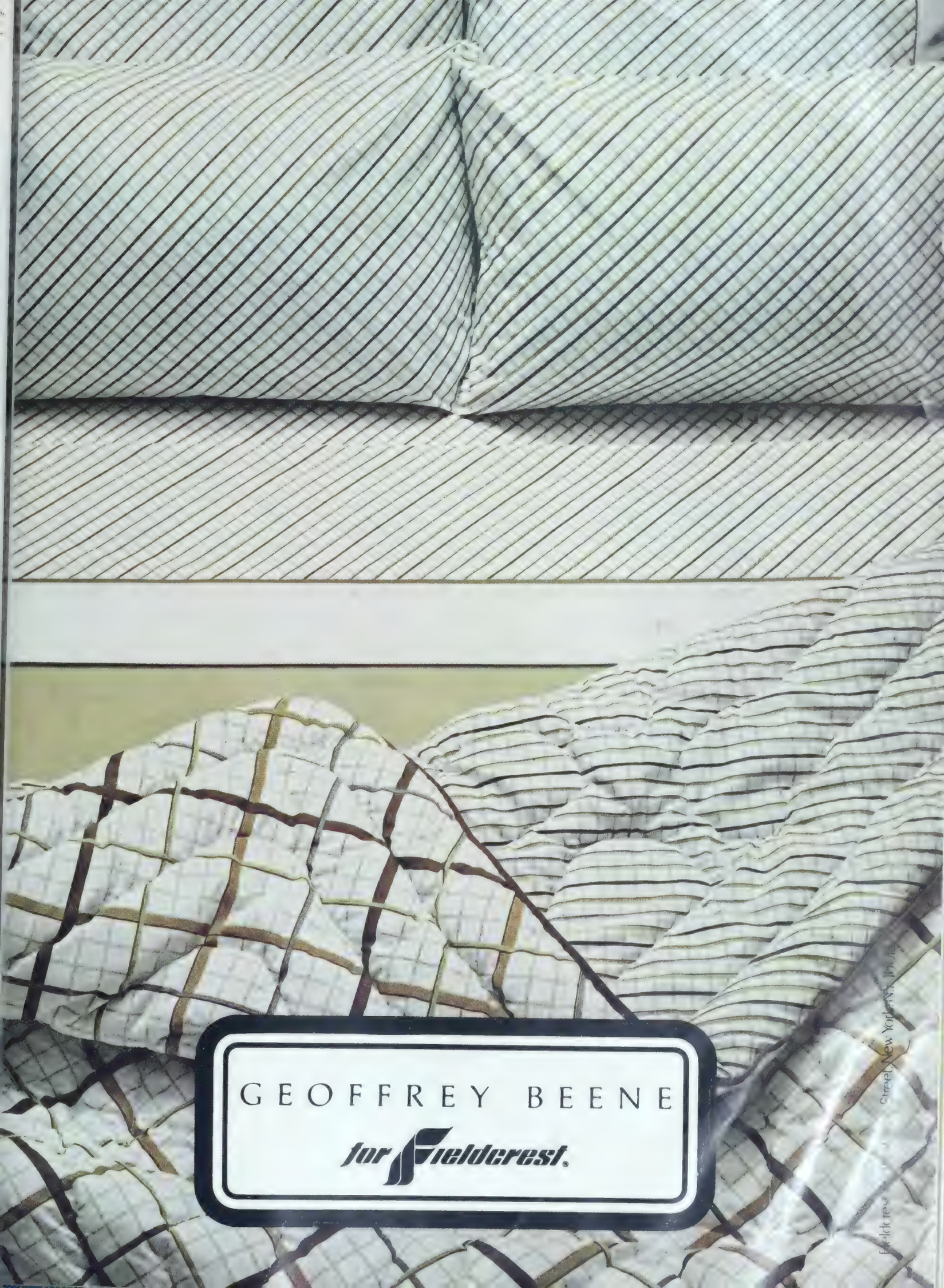
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South Carolina Division of Tourism, Room [illegible] Box 78, Columbia, S.C. 29202

STORE ROSTER

As a service to our readers, the addresses of the major retail sources mentioned in Product Information, pages 176-178, are listed below.

B. Altman & Co., 5th Avenue and 34th Street, N.Y.C. 10016.
Bloomingdale's, 1000 Third Ave., N.Y.C. 10022.
Bullock's, Seventh & Hill Streets, Los Angeles 90005.
Burdine's, 22 E. Flagler, Miami 33131
Cannell & Chaffin Inc., 3,000 Wilshire Blvd., Los Angeles 90005.
Crate & Barrel, 850 N. Michigan Ave., Chicago 60611.
Design Research, 53 E. 57th St., N.Y.C. 10022; Ghiradelli Square, San Francisco 94108.
Foley's, 1100 Main St., Houston 77001.
Hudson's, 1206 Woodward, Detroit 48226.
Gabbert's, 13342 Midway Rd., Dallas 75240.
Jordan Marsh Co., 450 Washington, Boston 02111.
Joske's, 4925 Westheimer, Houston 77027.
J. W. Robinson Co., 7th and Grand, Los Angeles 90017.
Lord & Taylor, Fifth Avenue at 39th Street, N.Y.C. 10018.
Macy's, Herald Square, N.Y.C. 10001; O'Farrell & Stockton Streets, San Francisco 94103.
Marshall Field, 111 N. State St., Chicago 60602.
Pottery Barn, 117 E. 59th St., N.Y.C. 10022.
Rich's, 45 Broad St., S.W., Atlanta 30302.
Sakowitz, 1111 Main St., Houston 77001.
W & J Sloane Inc., 38th Street and Fifth Avenue, N.Y.C. 10018; 6335 Roswell Rd. N.E., Atlanta 30328.
The Smithsonian Institution, Washington, D.C. 20560.
Strawbridge & Clothier, 8th & Market Streets, Philadelphia 19105. ■


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More beautiful choices than any other. Come to Congoleum and select from over 300 different designs and colors—more designs and more colors in more widths than any other vinyl flooring. You're sure to find just what you have in mind.

Simple sponge mopping will usually keep your floor looking fresh. Congoleum Vinyl Dressing will provide a higher shine should a reduction of gloss occur in areas of heavier use. For complete maintenance and warranty information, see your local Congoleum retailer or write to Congoleum Consumer Affairs, 195 Belgrove Drive, Kearny, N.J. 07032

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May 1978 $1.00

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Nomad's award-winning design is beautifully versatile in ways that will surprise you. Chairs have self-adjusting swivel backs for extra comfort. They fit in anywhere—you can even change slings from all weather polyester mesh to a beautiful indoor fabric. Nine non-rusting finishes set off the sleek lines of the hand-welded aluminum construction. And surprisingly, Nomad folds. Every piece is easily portable, storable, and doubly usable. Admittedly expensive. And worth it.

At leading stores and interior designers. Write for a free brochure, or send $3 for a 64-page catalog and your nearest dealer: Brown Jordan, Box 5688, El Monte, California 91734.

Jenn-Air. The rang

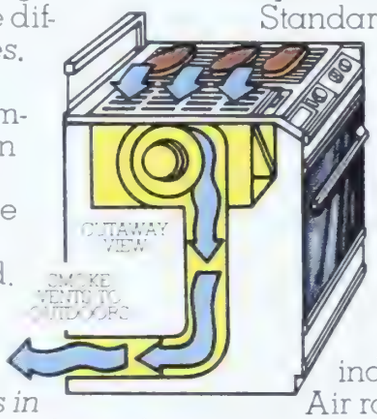


It gives you more ways to cook...vents away smoke and odors right at the rangetop to keep your kitchen cleaner, sweeter.

Most ranges on the market today differ little from the ranges of 30 years ago. The Jenn-Air range differs a lot. It *breathes.*

The range that breathes. It's the simplest way to explain how the extraordinary Jenn-Air range works.

There's no hood. A powerful ventilation system, built into the oven and rangetop, *breathes in air* to whisk away smoke and odors, *breathes out air* to keep your kitchen cleaner, sweeter.



And most important, Jenn-Air's built-in ventilation gives you more ways to cook—virtually every method of cooking the world has ever known.

You get more ways to cook, including 5 ways conventional ranges don't offer.

A Jenn-Air range can give you just the right temperature for all conventional cooking methods: boiling, braising, frying, baking, roasting, and broiling. But then, a Jenn-Air range gives you even more ways to cook, cooking methods that conventional ranges don't offer, cooking flavors you can't get any other way.

Standard rangetop heating elements are *removable* and *replaceable* in seconds with any of 5 different Cooktop Convertible units that give you your choice of 5 more ways to cook.

You can *grill* indoors with a Jenn-Air range. Thick steaks, or heavy chops sputter and sizzle as they absorb a rich char-flavor. Smoke is whisked away into the rangetop ventilator located just inches from the meat.

You can *spit roast* buttery chickens, spicy barbecue ribs, succulent pork roasts, whole legs of lamb. The meat turns lazily on the electric spit, basting itself in its own rich juices.

You can *griddle* a breakfast of bacon and eggs for a whole family, short-order quick.

You can *shish kebab* with 4 spits turning at once, loaded with beef, lamb, shrimp, sausage, vegetables, whole meals on a skewer.

And you can *deep-fry*



hat breathes.



doughnuts, fritters, French fries, hush puppies, without filling your kitchen with greasy smoke and odors.

Choose from 2 different ways to roast and bake, including the way professional chefs use.

The roast-and-bake oven of the Jenn-Air range is actually two ovens in one. First, it's a conventional electric oven and broiler that lets you cook all your present recipes without change. But then, just by flicking a switch, it becomes a professional type *convected* oven that roasts and bakes in a stream of power-driven air—quicker, at lower temperatures.

Cooked in this swirling airstream, meats brown-up more quickly with a crust of delicious brown coating that traps the hot, seething juices inside. Beef roasts cook lushly pink and fork tender all the way through. Turkeys turn a rich, golden brown, bubbling with rich juices, and they cook in less time. Chickens, hams, roasts of pork all come out filled to bursting with juice and flavor.

This oven not only stays cleaner, it has an "ACCELERATED CLEANING" cycle, too.

Every time you use the Jenn-Air oven it works to keep itself cleaner. Greasy build-up is reduced because this oven, like the rangetop, is fully vented—smoke and steam are exhausted direct to outdoors. Spattering is reduced because the Jenn-Air oven cooks cooler. The oven stays cleaner, too, because of a special surface that works to disintegrate deposits in normal oven heat.

The Jenn-Air oven also has a special cleaning cycle. Just switch the oven selector knob to "ACCELERATED CLEANING" to remove accumulated deposits.



Cook the way you want to in a cleaner, sweeter kitchen.

If you're in the market for a range today, be sure to see the self-ventilating range with five Cooktop Convertible units that let you choose the way you want to cook. For the Jenn-Air dealer nearest you, see the Yellow Pages, call toll free 800-428-1825, or write Jenn-Air Corporation, 3035 Shadeland Avenue, Indianapolis, Indiana 46226.

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KitchenAid disposers have a cast iron drain chamber to fight corrosion.
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Other disposers don't.
KitchenAid has a powerful motor. Stronger start-up power than any other, to handle tough stuff like steak bones and corn husks.
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In fact, when you make a point-by-point comparison, it turns out there really isn't much comparison.
And, perhaps, that's why so many people choose a new KitchenAid stainless steel disposer when it comes time to replace their worn out disposers.



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Because it's worth it.
Hobart Corporation, Troy, Ohio 45374

Volume 120, Number 5; May 1978

HOUSE BEAUTIFUL

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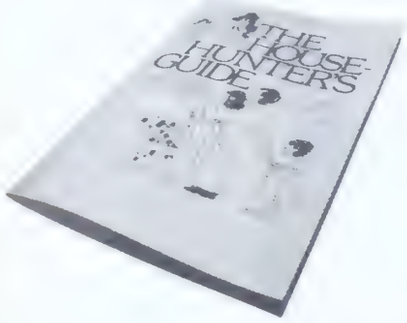
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Elvin McDonald Plants & gardening
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Mordecai Siegal Cats 'N dogs

Mary Anne Chapin Assistant to the editor
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Renovating, remodeling, restoring and building—all can be ways to create a highly individual environment. The urge to create has inspired people to renew with spirit. This issue illustrates the variety of their results and the materials that contribute to the change. Cover photograph by Charles Collum.

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May D&F, *Denver, Aurora Mall Bear Valley, Colorado Springs, North Valley, Southglenn, University Hills, Westland*

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Burdine's, *Miami, Dadeland 163rd St., Ft. Lauderdale, Orlando, Pompano, West Palm Beach*
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Wellington Hall, Ltd., *St. Petersburg*

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NEW MEXICO
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Gabbert's, *Dallas*
Joske's, *Houston*
Joske's, *San Antonio, North Star*
Sanger-Harris, *Dallas, Fort Worth*
Stower's, *Houston, San Antonio, North Star*
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Willis Wayside, *Virginia Beach*

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The Bon Marche, *Seattle, Bellingham, Columbia Center, Everett, Longview, Southcenter, Spokane, Tacoma Mall, Walla-Walla, Yakima, Northgate*

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Stone & Thomas, *Wheeling*
Woodrum Home Outfitting Co., *Charleston*

WISCONSIN
Kunzelmann-Esser, *Milwaukee*
Porter's, *Racine*



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Creating an Early American decor? Going informal? Kirsch Sherwood® traverse rods are a natural . . . with the look of wood and the strength of steel.

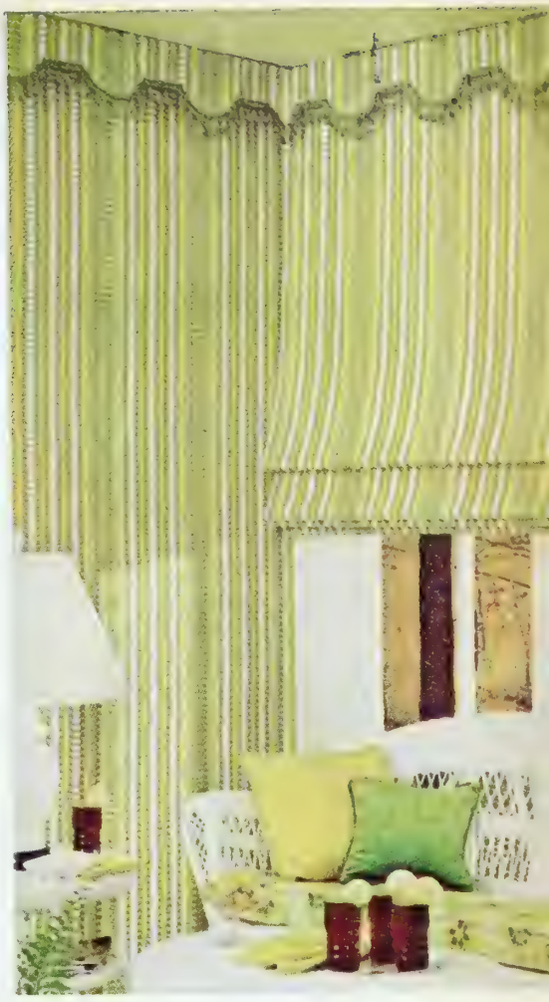


A touch of gold.

An elegant traditional setting deserves the touch of our Vintage.® In antique gold. Or pewter. Or brass.

Carefree Kirsch Woven Woods.

Dramatic new treatments . . . patterns . . . colors . . . fresh, natural Kirsch Woven Woods can transform any room into a stunning showcase for your home.



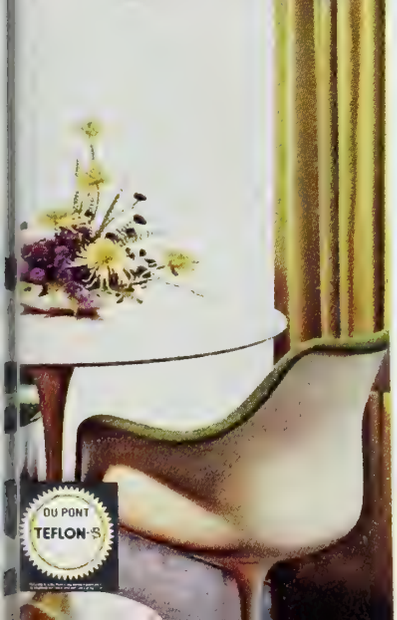
Sheer simplicity.

Light 'n airy, bright 'n cheery . . sheers are simply perfect with Kirsch curtain rods.









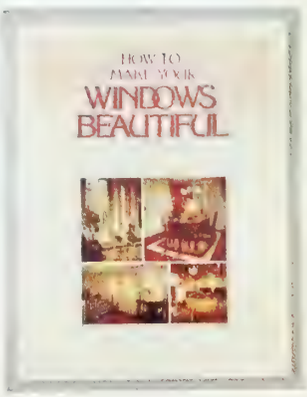
Beautiful basics.

Kirsch Superfine® is the world's best-selling traverse rod. Many Kirsch traverse rods feature Teflon-S® coating.

Kirsch

It's all in the book.

And it's an all-new "Windows Beautiful." Only $1.95 at your Kirsch Dealer. Or send check or money order to Kirsch Co., Dept. G-578, Sturgis, Mich. 49091.



Kelvinator. Good reliable
doesn't believe in

You can count on a Kelvinator to do the job. And stay on the job.

Count on our top-mount refrigerator-freezer (1). And every other refrigerator Kelvinator makes. A size and style for every need, all with slim, space-saving Trimwall® construction.

Kelvinator freezers (2) have Trimwall too. In both upright and chest models.

Most importantly, Kelvinator refrigerators and freezers already meet the California code, the strictest energy-efficiency standard in effect in the country.

Our stackable, roll-around laundry team (3) is a real energy and space saver. For bigger loads, there's our heavy-duty washer and dryer (4).

The Kelvinator dishwashers (5) are beauties. Portables or built-ins, they've all got real scour power.

Beautifully-crafted Kelvinator room air conditioners (6) blend


1


2


3


4


5

household help that early retirement.

ight into your decor. There's a nodel for every size room.

Keep your home tatic-free and com- ortable through the ong winter months with a Kelvinator humidifier (7). Looks more like a piece of urniture than an appliance.

For areas where dampness and mil- dew are a problem, here's the Kelvinator dehumidifier (8).

Kelvinator offers both gas (9) and electric (10) ranges. Choose any kind of oven you want—one you can clean yourself, or one Kelvinator can clean for you. And this year we introduce our newest, the Kelvinator Micro- wave (11). Use it alone on any surface, or as a top oven with a Kelvinator electric, as shown.

Every Kelvinator appliance is crafted for efficiency and durability. And to save critical energy. A full line of home appliances of quality. Plus, this year, Kelvinator introduces stunning new natural colors to make them more beautiful than ever.


11


10


9


7

6

8

Kelvinator.

Today as always, committed to excellence.

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FREEZERS • GARBAGE DISPOSERS • HUMIDIFIERS • DEHUMIDIFIERS

One of the White Consolidated Industries

QUICK-TAKES

By ELIZABETH V. WARREN



John Saladino in public

When last we showed you John Saladino's soft, sensuous furniture (February, 1978), it was available only through the noted interior designer himself. Today, you can walk into a Dunbar showroom in most major U.S. cities (provided, of course, you are accompanied by a designer or architect), and walk out owning a Saladino original. There are distinctive touches in this furniture collection that have become his trademarks. On the "Athenian Chaise," for instance, a day bed, it is the quilted bedroll ($1,674 plus fabric) and on the "Odalisque" sofa, the quilted throw ($1,812). Both are examples of his "layered look" in upholstery. Also in the seven-piece collection are a drum chair, leather covered sectional seating and matching arm chair. Besides being beautiful, Saladino furniture is practical: those comfy throws and rolls detach for cleaning. All the pieces are upholstered to the floor—John Saladino "hates legs."



Product of the space age—an instant closet

If your guests arrive with a closet-full of clothes or your wardrobe has outgrown the available storage space, help is here. The Portable Wardrobe, imported from Italy by Raymor/Richards, Morgenthau, holds a season's worth of wares. Made of natural canvas on a steel frame, the wardrobe comes knocked down. But when assembled, this extra closet is 56 inches high, 30 inches wide and 20 inches deep. Accessory items—the six-pocket organizer ($20) and single shelf ($23) shown, as well as a two-pocket organizer ($18) and double shelf ($30)—can be used separately or clipped on. The Portable Wardrobe is about $100 at Macy's in New York City.



Enriching the bath

Sherle Wagner, a company devoted to making bathrooms beautiful, is now selling beautiful bath accessories. These antique French perfume bottles are part of the firm's collection of one-of-a-kind opalines and porcelains. Each is handcrafted and many are the work of famous artisans—Baccarat, St. Louis, Emile Gallé. Some are jeweled, some are made in an overlay pattern and a few have appliqué and painted designs. Prices start at $150 and go up to $1,500 at Sherle Wagner International, 60 E. 57 St., New York City 10022.



Knock on wood

Pliant Wood wallcoverings combine the look of paneling with the cost and versatility of wallpaper. Real wood veneers—more than 70 varieties are available—are laminated to a cloth backing, treated to make them soft, then finished directly on the wall. The custom-made wallcoverings cost from $2.50 to $6 per square foot. For a source near you, contact Laminating Services Inc., 4700 Robards Lane, Louisville, Ky. 40218.

These classic Gorham Sterling Originals are the latest thing in dining.

Many people don't know they were introduced over 60 years ago.

Many things have changed in the last 60 years. But one thing hasn't. An investment in a true work of art will always endure...like Gorham Sterling Originals.

These are some of Gorham's oldest and most famous designs. They are true works of art in sterling whose timeless beauty has made them even more popular today than when they were first introduced.

But timeless beauty is only one of the distinct qualities that will safeguard your investment in Gorham Sterling. Incomparable craftsmanship is another. Each Original is made of solid sterling silver, a precious metal that's becoming scarcer. Gorham uses this treasured silver to create a total design concept for each of its Originals. A concept with perfect balance between ornamentation, shape, and function. Each curve, line, or flower of every Gorham Original is executed with the same painstaking attention to detail on the back as it is on the front.

The Gorham Hallmark has represented the pride of the silversmith's art since 1831. It says your Sterling is the ultimate in beauty, craftsmanship, and value.

Isn't it time you owned a Gorham Original?



Chantilly (1895) ©1977 Gorham Fairfax (1910) Strasbourg (1897) Old English Tipt (1870) Buttercup (1900)

unmistakably Gorham

ORIGINALS IN STERLING, CHINA, CRYSTAL AND PEWTER

QUICK-TAKES



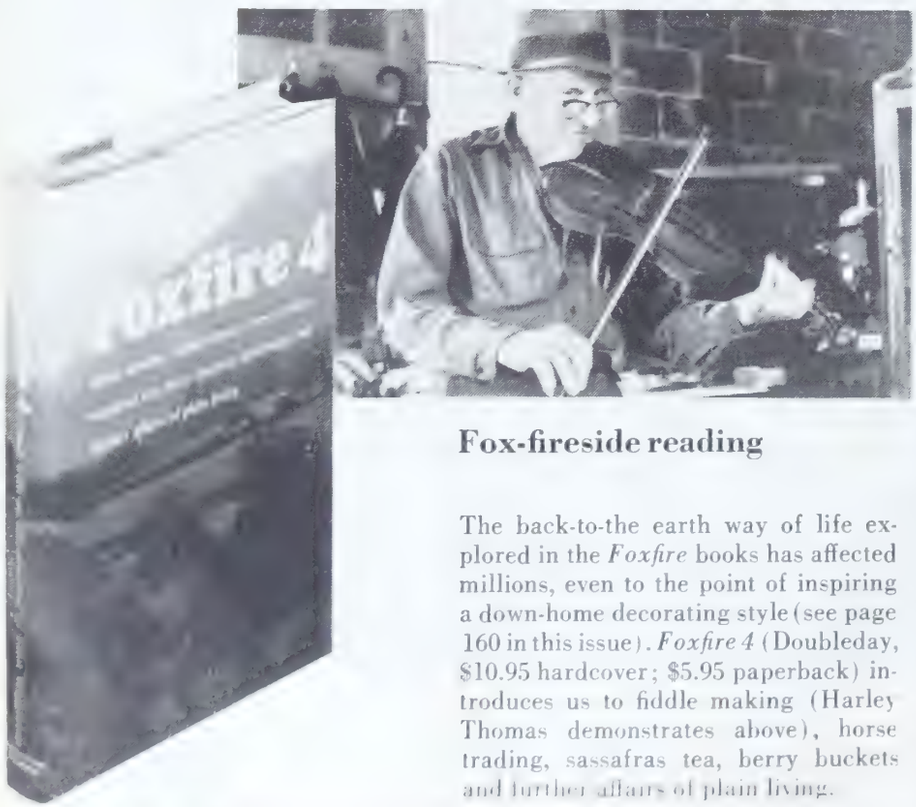
LORING EUTEMEY

Tools of all trades

Anyone involved in home renovation or repair knows that the whole job can break down for want of the proper tool. Often, it's an exotic item the corner hardware store doesn't stock. Brookstone's catalogue of "hard-to-find tools and other fine things" is a home, garden and car owner's delight. It contains the right tool for any job—a chipping knife ($4.95) and shavehook ($8.95 for three) are above—and most cost under $10. The "other fine things" are unusual gifts: a moustache brush and comb; pocket-size binoculars; a British constable's whistle. If you live near Boston or Philadelphia, visit the Brookstone stores, come-to-life catalogues. Otherwise, write Brookstone Co., 127 Vose Farm Rd., Peterborough, N.H. 03458, for a free copy. Ask, too, for the new "hard-to-find gifts" catalogue.

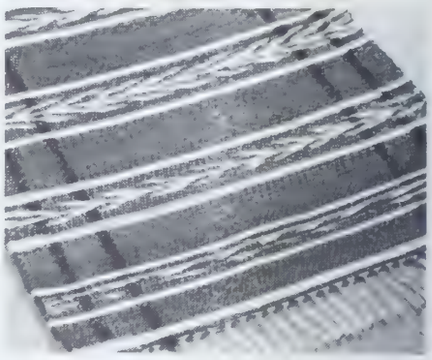
Baby talk

Beech-Nut, purveyors of an appetizing variety of baby food is now a phone call away with nutritional information for the inquisitive parent. A new, toll-free hotline responds to questions about infant nutrition and child development, the taped answers assembled by a panel of authoritative pediatritions, nutritionists and psychologists. This is not designed to replace the pediatrition in your baby's life, but to provide common-sense guidelines to the feeding of the young and to help early establishment of healthful eating habits. Call 800-523-6633 Monday through Friday, 9 a.m. to 4 p.m. EST (in Pennsylvania, call 800-492-6633).



Fox-fireside reading

The back-to-the earth way of life explored in the *Foxfire* books has affected millions, even to the point of inspiring a down-home decorating style (see page 160 in this issue). *Foxfire 4* (Doubleday, $10.95 hardcover; $5.95 paperback) introduces us to fiddle making (Harley Thomas demonstrates above), horse trading, sassafras tea, berry buckets and further affairs of plain living.



Rag time

Once, you had to know a weaver (or be one yourself) to get authentic, handmade rag rugs. Now, you only need the address of The Pilgrim's Progress to buy 100 percent cotton, machine washable rag rugs by mail. Like most handmade items, no two rugs are exactly alike, but the firm does keep some patterns, colors and sizes in stock. They will also help you create a custom design. Prices start at $39 for a solid 2½-by-4-foot rug (the arrowhead pattern above is $49). Write to The Pilgrim's Progress, 50 W. 67 St., New York City.



New art movement

Few people would dispute the therapeutic value of art for hospital patients. But few hospitals have the funds for such luxuries. It is, instead, up to the private sector to help the bed-ridden in this manner. Touche Ross, a national accounting firm, is currently underwriting the pioneering "Prints for Patients" program at New York Hospital. Volunteers wheeling the "art cart" visit each patient and offer (free-of-charge) a choice of 100 prints by 58 contemporary American artists. Hospital personnel report that patients who take advantage of the project are livelier and more active in their own recovery. Next year, the art cart moves to another New York hospital. With support, one could move into your town.

See the La-Z-Boy® Difference in rocker-recliners.



At home with DUPONT NYLON

Comfort Plus.

La-Z-Boy is famous for comfort—plus those extras that make all the difference when you want to relax.

Take this La-Z-Boy Reclina-Rocker® chair, for example. It's a great rocker. And a great recliner. And the only chair of its kind with a truly independent legrest.

The legrest stays hidden until you want it, then goes easily into your choice of three positions. Want your feet higher? That's easy, too. Because another exclusive feature of this legrest is that you can elevate it through another twelve notches to get just the angle you find most restful.

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So when you want to get comfortable, why not get convenience and quality, too? Get the La-Z-Boy difference in rocker-recliners.

Send 50¢ for color folder and Furniture Environmental Booklet to: La-Z-Boy, Dept. 8HB-HG, Monroe, Michigan 48161.

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So sensitive, so responsive, so advanced. Now there's a better way to sleep.

the sleep machine



Look into it. The Serta Perfect Sleeper—The Sleep Machine. There's a lot more to it than the rich, quilted cover you see. Inside it's awake and working while you sleep. Sensitive Synchroflex coils respond to your every move while the exclusive Sertaliner bands distribute your weight evenly over the surface. And you can sleep comfortably even to the edge of the bed. That's because Serta's Twin-Edge® design stretches support border to border, edge to edge, giving you up to 20% more sleeping space! Serta's Perfect Sleeper keeps on working right down through its matching SertaLock foundation. A SpanLock top, OmniFlex coils and TorqueLock edge are integrated to add maximum support, comfort and durability. It all adds up to a totally advanced sleep system we call "The Sleep Machine"—finely tuned for maximum comfort, support and sensitivity—for a better night's sleep. The Serta Perfect Sleeper. The Sleep Machine. It's a better way to sleep. Look into it.



Serta

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YOUR OWN RESOURCES

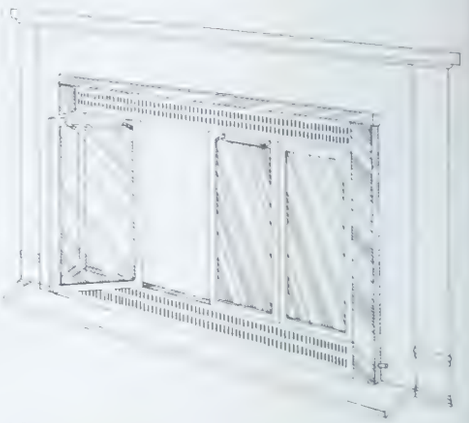
ENERGY AND THE OLDER HOME

By COPERNICUS WATT, A.I.A.

As an architect, my own viewpoint towards conservation is tempered by a concern for the *building*—not just as a sort of giant oil-burner, but also as an experience, an object and an historical artifact. In March we talked about the potential for a more vital domestic architecture, generated by our changing energy requirements. This month I'd like to discuss the older house and ways in which we can maintain its identity in the face of the same requirements. I find there is a recurring misapprehension among people who own nice old houses; they often think they must make a choice between their old-house character and energy economy. This simply isn't so. You may have to make some small compromises and spend a little extra sometimes, but "preservationists" and "conservationists" are not mutually exclusive terms.

There are a number of places where concerns of appearance and conservation overlap. First, let's look at the walls. If you want to substitute metal or vinyl trim and siding for your existing wood in order to save on painting, you have every right to consider doing so; but if you're doing it just to make your house warmer, *don't*. Metal and vinyl siding have too little insulating value to justify their cost in terms of energy saving. To better insulate your house, use either the blown or foamed varieties of insulation. What new siding will do for you is to enormously reduce infiltration by cold air that enters your house through cracks, particularly on windy days. Since infiltration accounts for about 25 percent of heat loss in the average older house, this is an important consideration. But you can achieve a similar reduction in infiltration at a fraction of the cost by simply caulking around all door and window openings where siding meets trim and, less critically, where the siding bottom overhangs the foundation. Use an elastomeric caulking that will bond to paint (polysulfides or polurethane—no silicones). And don't overlook the importance of weather stripping, which accounts for a large part of the infiltration total and, incidentally, is largely unaffected by applying new siding.

Then there are storm windows. If you have any single-glazing, it is very energy wasteful. The almost universal solution to double-glazing old windows is the aluminum combination storm-and-screen unit.



Glass fireplace doors prevent heat loss.

Its convenience is awe-inspiring, its appearance less than great, and most of us have learned to live with it. If you can't live with it, however, there are two alternatives: First, for a price almost double that of combinations, you can still get a corpenter to install the old-fashioned wood storms and screens. Their natural advantage (besides their appearance) is that wood frames have much better insulating value than aluminum ones; and unless you have big windows, the frame will run about 15 percent of the opening size. They're certainly worth considering for one-story houses, and don't forget how much less cluttered they look from the inside.

Incidentally, if your house is centrally air conditioned, you should leave most of the storm sash in place in the summer. If you have high ceilings on the first floor, an abundance of windows, a good attic fan and no air conditioning, you should consider leaving about half the storms in place in summer. You'll be pulling cool air in at night and sealing it for daytime.

Secondly, for still more money you can put in a new sash with insulating glass. This solution combines double-glazing with a much more air-tight window, yet still leaves you with the problem of taking screens on and off. But they're in neat aluminum frames, a lot easier to handle than storm windows, and can be left in place all year round if you tire easily.

Consider fireplaces. Older houses often have many fireplaces, sometimes with dampers, sometimes without. Homeowners fret about the heated air that escapes constantly up the ones without dampers, as indeed they should. Even if their fireplaces have dampers, they fret when they light a fire—so much heat goes up the chimney that on a cold day a fire (*Continued*)




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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.
17 mg "tar" 1.1 mg nicotine av. per cigarette, FTC Report Aug. '77



For more than a century, the Royal Swedish Court has chosen designs from the Rorstrand collections. Isn't it nice to know, when you choose from Rorstrand, you are in the company of kings? *Annika*, shown here, is from our stoneware collection. A bold and beautiful design with the classic simplicity that has made Rorstrand famous throughout Europe for more than 250 years. 5-pc. place setting, $46. See this and other timeless Rorstrand designs, hand-crafted in Sweden, at a fine store near you. For brochure, write Kosta Boda, Dept. RA, 225 Fifth Ave., New York, N.Y. 10010. In Canada: 68 Carnforth Rd., Toronto, Ca. M4A2K7

Rörstrand

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Rörstrand SWEDEN

represents a net energy *loss*; more of the laboriously heated room air is going up the flue than there is heat being radiated into the room from the fire. What can be done about this problem? Well, I'll tell you what *not* to do about it. Don't, unless you're truly desperate for wall space, plaster over the fireplace. Not only do you lose the fireplace, but by the time you've paid for plastering, and patched the floor over the hearth, you will probably have paid for plastering and patched the floor than you would have had you saved it and turned it into an energy plus. And here's how that's done:

If you have no damper, have a mason tell you what it would cost to put one in. If he can do it without tearing out the front of the fireplace, it should cost between $100 and $200. If you can't do this, tempered glass doors eliminate the heat loss up a damperless chimney and also solves most of the problem. Small adjustable slots beneath the glass admit only enough air for combustion, while much of the heat from the fire radiates into the room through the glass. For the average opening, glass doors cost $200 to $250, plus installation cost. You lose some of the sound and smell of the fire, and the glass doors, with their heavy frames, might be considered a small visual minus.

I should digress here to warn you not to go to any major expense before checking on the condition of the chimney. Dampers and smooth tile flue linings came into the world about the same time; many old houses have unlined brick chimney interiors. The rough surface of this unlined flue will tend to collect deposits, which can cause a fire, besides hindering the chimney draft. More serious are open joints in the brick through which sparks can fly and ignite the adjacent wood framing. A dirty flue can be cleaned by a chimney specialist, who will also tell you about the condition of the masonry in the chimney and the feasibility of inserting a metal flue liner. If all else fails, you can retain your damper-less, chimney-less fireplace by turning it into a dummy, plastering over the chimney opening *inside* the fireplace.

Stoves are far and away the best alternative from an energy viewpoint. But a stove must be freestanding. Inside the fireplace, enclosed on three sides, it will not only look ridiculous, it will also be putting three-quarters of its output into heating the fireplace walls. The best way to adapt a stove to a fireplace is to tear out the fireplace, run the chimney to the floor (*Continued on page 26*)

What's the Dannon® doing in the Waring Ice Cream Parlor™?



Becoming frozen yogurt.

The in thing in today's desserts is what's going on right here: all-natural Dannon Yogurt becoming homemade frozen yogurt. And doing it the easy way in the Waring Ice Cream Parlor that freezes with plain ice cubes and table salt.

The see-through top lets you watch as the Dannon Yogurt you choose fluffs up to nearly twice its volume in just about half an hour. When the texture's right the motor turns itself off.

Now for a limited time, Waring and Dannon have a special treat for you when you buy your Waring Ice Cream Parlor. They'll give you enough Dannon Yogurt to freeze half a gallon.

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Please send me my coupons good for five 8-oz. cups of Dannon Yogurt FREE at local food stores. Enclosed is my sales receipt and Product Information Card from my Waring Ice Cream Parlor.

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BEFORE YOU PAINT THE INSIDE OF YOUR HOME

Take a look at K mart's Fresh Look label before you buy any other paint. Check our performance promise. It covers washing, fading, stain removal, spot resistance and more. The Fresh Look is easy to apply, free of lead hazards, fast drying. And it tints beautifully to over 650 distinctive, fade-resistant colors.

If you want a quality paint with a quality label, pick the can with ours. The Fresh Look. A premium paint at a K mart price.



Available at over 1,250 K mart stores across the U.S.A.

A premium paint at a K mart price.



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LIMITED WARRANTY

This K mart Latex Flat Finish when applied according to label instructions will cover similar colors in one coat when applied at 400 sq ft per gallon (except rough or textured surfaces).

This K mart Latex Flat Finish when applied according to label instructions will have the following performance for 9 years from date of application

- **Fade Resistant.**
- **Washable** — household dirt can be removed when washed according to label instructions.
- **Stain Removal** — fingermarks, lead pencil, household dirt and grease, catsup, and crayons can be removed from the paint film when washed according to label instructions.
- **Spot Resistant** — spots from water, soap, or detergent can be removed by washing.
- **Durability** — paint film will not erode and expose the substrate when washed according to label instructions.

When applied according to directions, if paint fails to perform as specified above, K mart's obligation shall be limited solely to refund of the purchase price

The versatile "FRESH LOOK"...durable, latex color, easy-to-apply and maintain everywhere in your home

For maximum beauty and durability... just follow these simple steps...

WHERE TO APPLY: On all interior walls and ceilings, including plaster primed wood, primed metal, over wallpaper, finished surfaces, bare dry wall or wallboard.

COVERAGE: Up to 400 sq. ft. per gallon using quality painting tools such as GOLD LINE Rollers and K mart brushes. One full roller, rolled in a straight line, four to five feet in length, will closely approximate this rate.

HOW TO PREPARE FINISHED SURFACES: For maximum paint adhesion, WASH THOROUGHLY WITH POWDER DETERGENT AND WATER — RINSE COMPLETELY. Make sure all dirt, grease, soap film, oil buildup are completely removed. Patch all holes and cracks with patching paste — allow to dry — and sand smooth. • *Wallpaper* — Before applying new finish, paste all loose sections down — sand smooth. If pattern stains through, coat with Wall Primer and Sealer — allow to dry overnight. • *Glossy Painted Surfaces* — wash with household powder cleaner in water — rinse well; or sand lightly.

HOW TO PREPARE UNFINISHED SURFACES • *Bare Dry Wall or Wallboard* — when all dust is removed, coat directly with the FRESH LOOK. Two finish coats recommended. • *Bare Plaster* — new or old should be dry, cured and hard. If textured, swirl, soft, porous or powdery, treat with solution of one pint household vinegar in one gallon water. Repeat until surface is hard — rinse well — let dry and apply Wall Primer and Sealer. • *Bare Wood or Metal* - apply a first coat of the appropriate primer.

HOW TO PAINT EFFECTIVELY — Stir paint well. Spot prime all patched areas. Use top quality painting tools for best results — such as GOLD LINE Roller or K mart nylon or polyester brush. Allow overnight drying, before applying second coat.

WHEN TO WASH — To assure durability benefits, do not wash for 30 days. Once cured, the FRESH LOOK cleans easily with dry, non-abrasive detergents and water. "Spray-type" and abrasive cleaners not recommended.

3/76

FOR A SUPERIOR EXTERIOR



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Baker Furniture, Commissioned by the Historic Charleston Foundation, has reproduced rare antiques found in centuries-old Charleston homes and museums. Rice, which once brought wealth to Charleston, is honored in the rice fronds hand carved into the bedposts. The original of the chest-on-chest is attributed to Charleston's master craftsman, Thomas Elfe. The catalogue, $4.00. Dept. 935, 10 Milling Road, Holland, Mich. 49423.

Baker Furniture
A North American Philips Company

Your Own Resources

Continued from page 22

and let the stove sit free in the room. Remember: Many closed wood stoves are sized to heat 800 square feet or more unassisted, so size your stove carefully.

A small wood stove can be the greatest of all energy savers. Imagine a person living in a house alone. In the winter months almost all activity can be compressed into one room, where a suitably-sized wood stove can keep the temperature at as high a level as anyone would like, while the rest of the house, on a thermostat outside the "stove room," can be 10 to 20 degrees cooler. Keep in mind that wood stoves consume a great amount of oxygen. You may need to open a window a crack to get some breathing air, especially if your house is very tightly caulked and weather stripped.

People never seem to be happy with radiators, those great tubed iron monuments from another day. They are, however, efficient; located under a window they are very efficient. Their more refined relatives, the semi-recessed and the fully recessed models, represent degrees of reduced efficiency. A fully recessed radiator on an exterior wall is super-inefficient—a large part of the heat is going out of doors. Another dodge is the radiator cover. These usually have a solid top, which quickly becomes a depository for miscellany. Both the solid top and the three years of *National Geographic* resting on it are blocking the natural heat flow. If you wish to enclose your radiators, make sure there is an opening all along the bottom, say four to five inches in height, with sides fitting very close to the tubes—one quarter-inch clearance would be ideal—and an open grill on top. Baseboard radiators have good efficiency as long as air is free to move over them, but become markedly less efficient as couches and bureaus accumulate in front of them. Your old radiator is a pretty superior heat source; try to learn to love it. They're almost becoming precious antiquities. We may soon be seeing advertisements that say: "1908 house for sale. Has all original woodwork and radiators." Uncover your radiators, paint them, let the air out of the valves. and treat them like they're beautiful.

When is an energy saver also a year-round asset to your home? Next month we'll take a look at the increasingly-popular solar greenhouse. In the meantime, remember to address your energy questions to me, Copernicus Watt, *House Beautiful*, 717 Fifth Avenue, New York City 10022. ■

"THE BEST REASON FOR BUYING A NEW GE REFRIGERATOR IS AN OLD GE REFRIGERATOR." —The Steele Family.



Jane Steele
Verona, New Jersey

GE refrigerators are really built to last. And my old "Monitor" is lasting proof!

Talk about a great investment! I got it in 1957, when it was 23 years old. And it still works like a charm.

Of course, it doesn't have all the improvements and innovations General Electric's added over the years. But it shows how dependable GE refrigerators are. As I told my daughter Mary Ellen, they just can't be beat!



Great Aunt Agnes Spina
West Orange, New Jersey

I've spent nearly half a century depending on GE refrigerators.

We bought one of these in the mid-fifties, after giving away the faithful "Monitor" Jane has now.

What a workhorse! Soda was always cold, ice cream was hard, and it never needed any service.

So naturally when we modernized again five years ago, we went right back to GE for a big, beautiful side-by-side.

General Electric refrigerators really hold up. We've had enough of them to know!



Mary Ellen Steele Burns
Totowa, New Jersey

General Electric is a name you grow up with. You know it's dependable.

So we felt confident that our lower-priced GE refrigerator would give us the same quality and reliability as the most expensive model.

My mother told me GE refrigerators were the best kind, and of course we did a lot of shopping around.

No other brand had the features GE did for the same money. Or was as nice-looking, inside and out.



Suzanne Steele Walsh
Morristown, New Jersey

Having had GE refrigerators in the family for so long impressed me more than any brochure or sales talk.

So when we buy our new refrigerator, it won't be a question of "whether GE," but of "which GE."

And I think I know which—this gorgeous dream of a side-by-side!

It has plenty of space, important with our five children. And adjustable glass shelves, great for cleaning up spills.

Separate temperature control for the meat pan. Automatic defrosting. And the GE dispenser that gives you chilled water, ice cubes, even crushed ice. I love the 'New Naturals'™colors, too—so soft!

The reliability General Electric's been building into their refrigerators since Great Aunt Agnes bought hers makes me feel really confident.

Maybe some day *my* GE refrigerator will become a family heirloom too!

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WHERE TO FIND IT

By SYLVIA SUNDERLIN ☐ Art Nouveau, a term applied to many artistic products made from the late 19th century to the mid 1920s, is as diverse as austere Mission oak furniture and ornate Tiffany glass. Flowers and butterflies were favorite motifs. The female form, usually naked and in static or wildly active poses, was applied to almost anything from architectural columns to ashtrays. Art Deco, produced in the '20s and '30s, is characterized by bold, geometric designs, the use of



Art Deco silver-plated Telechron clock, c. 1925; at Twenty-First Century Antiques.

black and white or vivid colors in ceramics, and hard, cold metals in furniture and jewelry. Objects representing these two art forms are distinctive and eminently collectible. Here are some sources for Art Nouveau and Art Deco items.

Fly By Night, 714 N. Wells St., Chicago 60610—a collector's shop (*Continued*)



Donald Deskey reading lamp, c. 1930, is $425 at Twenty-First Century Antiques.

STANLEY INTRODUCES FURNITURE FOR MRS. MEG HEALEY.

Chatham, New Jersey



You'd think Stanley had read my mind. I mean, their Simplicity collection is like a dream come true. It starts with a mix-and-match wall system that gives me all the storage I've ever wanted. And you never have to fasten it to the wall . . . hidden levelers and clamps keep it straight and steady. Along with these modules go marching tables and chairs, dressers, and chests for lovely dining, living, and bedrooms. But best of all, Simplicity's real! All wood, with gorgeous elm veneers, and so reasonably priced. It's the kind of furniture I've always talked about. And Stanley heard me!

Stanley Furniture
a Mead Company

The dresser sells for under $400. For a free brochure on Simplicity, write to Stanley Furniture, Dept. A 4, Stanleytown, Va. 24168.

THE CLASSIC CHAR-BROIL



What's that you say? It looks old? Battered? Weathered and beat?

Well, it is. That Char-Broil there has had a terrible time of it—16 years of constant cook-outs and callous neglect. The guy who owns it is a known slob who cooks and eats and then lays down somewhere soft.

And therein lies the tale. Despite the bum's dereliction, he still eats like an Abu Dhabian prince. His Char-Broil barbecues and smokes and spit-cooks just as deliciously as it did when he was young and had hair.

But, sadly, the flavor-rich fare it has produced over the years has reduced him to a state of gorged paralysis.

Between the two of them, his C-B is the only thing that still works.

Take care. The Char-Broil will get you if you don't watch out. Even so, it probably will.

Note that we didn't once use that battered and worn word "Quality". We figure, with this baby going on 17, you'll know it wasn't built for a quick fade. The Char-Broil is much closer to timelessness than transience.

If you'll drop us a line, we'll reward you with a copy of "Char-Broil Cooking Tips & Recipes", along with the names of the places where you can buy one. Our pleasure.

W.C. BRADLEY Enterprises, Inc.
COLUMBUS, GEORGIA 31904

Where To Find It
Continued

specializing in pieces from the 1870's to 1930's, and offering such choice Art Nouveau objects as: French kerosene lamp by Clément Massier, featuring a base with three life-size bronze toads among cattails that rises into an iridescent porcelain globe, c. 1890, $25,000; sculptured earthenware vase by Marchand, organic shape with face of a woman peering out from clump of iris, 14 inches high, c. 1900, $985; oil painting by Leyendecker of man and woman with backs turned, about two feet square, $4,500. Mail inquiries are promptly answered.

The Icart Vendor, 3146 Purdue Ave., Los Angeles 90066—specializes in Louis Icart original etchings and reproductions. Original Icart etchings include: "Attic Room," $600; "Coursing II," $400; "Golden Veil," $750 and "Sleeping Beauty," $475. The shop also has a large selection of turn-of-the-century French posters and other Art Deco and Art Nouveau posters from 1900 to the 1930's, including some Maxfield Parrish and A. Mucha reproductions. Among Art Deco posters are: "Mistinguett," by Zig, 1932, $550; "Italy" travel poster by Cassandre, $700. All prices include shipping and handling. Send 50 cents and stamped envelope for inventory list.

Macklowe Gallery, Ltd., 982 Madson Ave., New York City 10021—is a two-floor shop with a varied selection of objects from the Art Nouveau and Art Deco periods, including jewelry, glass, furniture, lithographs and sculpture. Collection includes: signed Tiffany seven-light lily lamp, c. 1900, $5,800; signed Gallé vase, about 10 inches high, yellow background with two-color red fuchsia, $950; bronze figure of dancer Loie Fuller, signed Levy, 11 inches high, $1,750; polished pewter Art Nouveau candelabrum, c. 1900, 13 inches high, $975; large Alphonse Mucha original lithograph, "Job," $2,250. Mail inquiries are promptly answered.

Presidential Coin and Antique Co., Inc., 6222 Little River Turnpike, Alexandria, Va., 22312—deals in coins and medals of all periods. Collection of Art Nouveau medals includes: four-inch bronze portrait medal of Charles Lindbergh by E. Blin, $65; bronze medal of Orphée (Orpheus) by French sculptor Coudray, $20. Other Art Nouveau items include: "Versailles" sterling flatware by Gorham, 72 pieces, $1,450; gooseneck lamp with Quezel feather-point shade, $195; collection of Goebel figurines of woman athletes in flesh-tint porcelain from $150 to $185; large stock of marcasite rings, bracelets, necklaces, $25 to $75. Inquiries are invited.

Primavera, 808 Madison Ave., New York City 10021—offers such items, all by French artists, as: vase by Lalique, frosted white glass in form of coiled cobra, c. 1925, $3,800; Chiparus bronze and ivory figure of woman in polychrome Ballet Russe costume, ivory face and hands, c. 1925, $4,200; Fauré enamel vase in shades of blue and opalescent mauve, foil backing, geometric motif, c. 1925, $1,900; Puiforcat tea and coffee service, sterling and ebony, c. 1925, $2,500; lady's dressing table, black lacquer with chrome fittings, c. 1925, $1,800. Inquiries welcome.

Team Antiques, Box 52, Great Neck, N.Y. 11203—deals almost exclusively in Tiffany glass and bronze, offering such diverse objects as important lamps, paperweights, serving trays and other small bronze pieces. The shop has a large stock of lamps, such as: signed Tiffany lemon leaf table lamp, 18-inch leaded shade, in shades of golden yellow and orange, bronze base, $4,000; signed bronze desk lamp with curved arm to hold decorated Favrile shade, mint condition, $1,400. Collection of lesser-known Tiffany bronze items includes a signed, two-compartment letter rack, original gold doré finish with nautical motif, 11 inches wide, $450. Send for descriptive list, ordering instructions.

Twenty-First Century Antiques, 37, Hadley, Mass. 01035—Peter Rackelbusch's eclectic collection of Art Nouveau and Art Deco ranges from Royal Dux (Bohemian porcelain of the 1920s) to modest kitchen ceramics, all handsomely illustrated and clearly detailed in his new catalogue. He has: dome-shaded reading lamp, in polished nickel chrome by Donald Deskey (the foremost Art Deco designer of the 1930s), about 15 inches high, $425; bronze nude, leaping dancer, signed by K. Lorenzl, Austria, c. 1930, about 11 inches high with base, $650; Mission oak straight chair, original leather seat, early 1900's, $60. Send $2.50 for catalogue.

Victoria Fortune, 2035 "P" St., N.W., Washington, D.C. 20036—deals in select period items, large and small, from Daum and Lalique ceiling lights to jewelry in marcasite, onyx, chrome. Ceramics include Boch (Belgium) and Longwy (France) faience vases in striking colors, about 18 inches high, c. 1920, from $125 to $225. Representative of large posters is "Musée Grevin," on linen by Jules Cheret, without lettering, 49 by 35 inches, $450. Furniture and *objets d'art* include: English cocktail cabinet in maple burl with interior lighting, 1930's, $2,500; chrome, tubular chairs, $175 each; large, three-piece mantel set of clock and two bookends in green marble and black-and-white onyx, $550. Among lighting fixtures and lamps is a blue Daum glass with iron ceiling light, about 30 inches long, c. 1930, $750. Write for further information. ■

Beginners can be choosers.



necessary, hearing aid adapters are available from your telephone company. The Mickey Mouse Phone. © Walt Disney Productions.

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BE CHOOSEY

DECORATORS TELL ALL

By ROBERT DENNING ☐ It's the little things, the inconveniences just begging to be cleared up—mildewed shower curtains, bedspreads that wind up on the floor, mundane flower arrangements—that never seem to make the decorating shopping list. Usually, remedying these small situations is the best beginning to putting your home in order and, after all, that's what decorating is all about.

Here is Denning's Decorating Dictionary, Part One—13 definitions of everyday problems and suggestions for solving them. Part Two will appear next month.

Auctions—One smart auction purchase can change the whole profile of your living room. A bureau bookcase, for example, is the one tall, commanding piece of furniture that will house books, hi-fi . . . and a bar. When it's an English piece, it's a dropfront secretary. In France, it's a *bureau abatant.* It provides height for your room and a place for everything, even a desk to run the house from.

Bedspread—If your's has worn out, don't replace it with another problem maker (where *do* you put it when you are in the bed?). Instead, *buy a comforter* and have the "feet" end re-worked so it fits over your bed in the same fashion as a contour sheet (you could even do this yourself). Now you can keep it on your bed all the time. By the way, most comforters today are machine washable.

Cornices—are an absolute essential to define the space between walls and ceilings and they should be painted white to exaggerate the definition. Installing cornices is a small but worthwhile job that can be done by even a beginning carpenter. A lumber yard will provide a selection of attractive stock moldings. Remember, *the bigger the better.* I find that the six-inch size is most effective.

Doors—While you're at the lumber yard, there's another job for your carpenter . . . replacing *anonymous doors.* Doors are made in stock sizes and nothing gives more class to a house than decent doors. I like the multi-paneled Georgian style or glass French doors. Either style guarantees great atmosphere: You can add dark green China silk curtains to the French doors for privacy and add definition to paneled doors by outlining them with white (or contrasting) paint.

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Henredon

Electrician—A master switch for lighting can simplify your life tremendously. It replaces running about, shutting down the house, turning off all those lamps and picture lights (which I hope I can persuade you to install). Picture lights bring instant atmosphere. Though sometimes frowned on, you should shine these subtle light sources on even glass covered prints and posters. Picture lights are quite reasonable so start with a few. . . . Now, with all those new lights and the electric bill going to the moon, it's only practical to install the master switch.

Flowers—First learn how many flowers make a good arrangement, *then double the amount.* Nothing distresses me more than the skimpy "art" arrangements that became popular in the '50s. If you get a gift of flowers full of what is called "greens," throw them out (or arrange as a kitchen bouquet) and remass the flowers properly in a vase. You've instantly decommercialized the deal—and that's good.

Guest Closet—Not everybody has one, but should you be lucky enough, forget what it was meant for and turn it into a bar (or something else). Take care of guest coats by putting up $3 to $6 brass hooks near the front door. They're pretty and there's nothing wrong with *seeing* coats hanging up.

Hoist—*Learn to like large furniture,* even if you have small rooms—just use less. But, oh, the enormous task of getting it in. The hoister can take care of that right through a window. It isn't as complicated as it sounds and it might actually save you money in a move. Check the yellow pages for the specialists and ask for an estimate.

Icemaker—*You'll fall in love with your icemaker* once you see how simple the installation (or adaptation to your present refrigerator) can be. It is so agreeable to never run out of ice, especially since we Americans are ice freaks and serve everything "on the rocks."

Jasmine—and related smells are what you ought to be using to perfume the "household" air. *Stop using room deodorizers that make your house smell like a gym.* Pleasant odors come under many perfume names, such as Jungle Gardenia (Liz Taylor's favorite), Fracas by Piguet, or even the good heavy scent of Estée Lauder Youth Dew. A curious, but practical, pulse point for perfume is your vacuum cleaner bag. Put perfumed cotton balls in the bag so you can charm the air while you clean.

Kitchens—My favorites look like restaurant kitchens. If yours is (*Continued*)

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Decorators Tell All

Continued

small, make it as efficient as a boat galley. Today, everything is faced in stainless so there is no excuse for the use of those "Caribbean waters turquoise" colors. The floor can be covered in a vinyl that stimulates a quarry tile effect.

Other things for kitchen ease are: a device for instant hot water that costs under $100 . . . a trash compactor is around $200 . . . a restaurant stove is a great luxury, but even ordinary stove manufacturers have simplified their designs . . . wood graining kitchen cabinets can result in a pleasant, old-fashioned look (I have even marbleized kitchen cabinets, which is a splendid way to make sure that fingerprints never show).

Kitchens lit by fluorescents lights are a deadly disaster, primarily because most people don't know about the fluorescent bulb color called "warm white," which approximates incandescent lighting very well. Track lighting is another effective alternative you should consider.

Lighting—There is no way of getting flattering light from a single source. Have you ever noticed how many different stage lights are needed to produce even a very simple effect? I use as many picture lights as I have pictures. I also use big lamps with pleated beige, fringed silk shades and dark green pleated shades for emphasis. Floor lamps have been ignored too long—use them with the above-described shades.

Only plants can take indirect light, and not too much since indirect light can give even children the appearance of encircled eyes. My best rooms have as many as 25 light sources all controlled by a master switch and dimmers. Exposed bulbs, even little bulbs in dining room chandeliers, need dimmers. Most dining rooms depend on an over-electrified center chandelier and two anniversary-gift silver candlesticks for their tragic light. I like lamps on the sideboard to boost the effect of table candles or whatever atmosphere light one depends on.

Mirrors—Use in unexpected places, like the ceilings of windowless foyers or bathrooms, the eaves in attic rooms, and to mask unpleasant architectural posts and to line window encasements. I don't like antiqued spotted mirrors (I grew up in the rage of antique mirror and feel it is a fad that needs a 10-year rest). There is nothing like a good three-way mirror, the kind clothing shops use, to dress in front of. *Try and not mirror the fireplace wall* if you can resist (another 10-year vacation for that idea).

Denning's Decorating Dictionary, Part Two (Non-Conformity through Zipper), will appear next month. ■

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Nevada *DIAMONDS-MEADOWS*, Las Vegas
Ohio *LAZARUS*, Columbus and branches, *MAY COMPANY*, Cleveland and branches, *POGUE'S*, Cincinnati and branches, *RIKE'S*, Dayton and branches
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THIS MONTH

At the Museums

Nigeria: Art in Everyday Life illustrates the enormous depth and sensitivity of the 18th-, 19th- and 20th-century African artist. In masks, headdresses, staffs and ceremonial chairs there is a strong sense of individual style in spite of a commitment to traditional forms; The American Museum of Natural History, N.Y.C., through May 31.

The Arts Under Napoleon explores the roots of the Empire style. A sampling of French decorative artifacts, from velvet court apparel to wallpaper to the emperor's death mask, provides an interesting glimpse of the period 1799 to 1815; The Metropolitan Museum of Art, N.Y.C., through July 30. **Monet's Years At Giverny: Beyond Impressionism,** a collection of 81 paintings done at the artist's home outside Paris. A fairly complete retrospective, the exhibit extends from Monet's early search for an alternative to standard impressionism to his later large, decorative works; Through July 9, also at the Metropolitan.

Aspects of Art and Science illustrates the collaboration between art and science that has existed for thousands of years in many different cultures; The Museum of History and Technology, Washington, D.C., through Aug. 30.

Maria Martinez: Five Generations of Potters features works by the noted American Indian potter, now 96 years old, and four of her descendants; The National Collection of Fine Arts, Washington, D.C., through Aug. 13.

Veronese to Franz Kline: Master Works from the Chrysler Museum at Norfolk exhibits 40 masterpieces from one of the world's top 10 art museums. Included are 17th- and 18th-century Italian art, 19th-century French painting and 20th-century American painting; Wildenstein & Co., N.Y.C., until May 30.

Japanese Costumes, from the John Chandler Bancroft Collection; Worcester Art Museum, Worcester, Mass., to June 4.

Tours and Shows

Greenwich, Conn.: **25th Annual House and Garden Tour,** May 18, features a cross-section of contemporary and older homes in the Greenwich area, including the famous Gimbel home, known as "Little Chieftains." For details, contact the auxiliary unit of New York University's Institute of Rehabilitation Medicine.

Newport, R.I.: **Hammersmith Farm,** 50 rolling acres on Ocean Drive overlooking Naragansett Bay. Built in 1887 by John W. Auchincloss, the 28-room shingle-style cottage is now open May through October.

Wilmington, Del.: **The Winterthur Museum and Gardens,** April 18 to May 28. On view are 16 rooms in the main museum and acres of every kind of tree, shrub and flowering plant indiginous to the region.

Antiques Events

Glenview, Ill.: **27th Annual Glenview Community Church Antiques Show;** Glenview Community Church, May 2 to 4.

Princeton, N.J.: **Ninth Annual Antiques Show & Sale;** Paul Robeson Place, May 6 to 7.

White Plains, N.Y.: **Eastern States Antiques Fair & Sale;** Westchester County Center, May 3 to 7.

Sewickley, Pa.: **Sewickley Valley Hospital Antiques Show;** Allegheny Country Club, May 11 to 13.

Willow Grove, Pa.: **Philadelphia Miniatures Show;** George Washington Motor Lodge, May 7.

Charlottesville, Va.: **Munderly Antiques Show;** University of Virginia, May 12 to 14.

Rutland, Vt.: **Fourth Annual Vermont Antiques Dealers Show;** Pico Base Lodge, May 26 to 28.

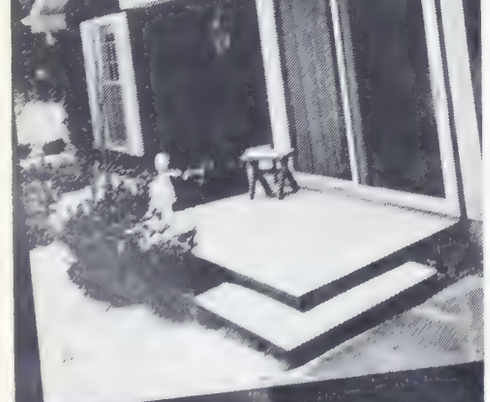
Henley on Thames, England: **Ninth Henley on Thames Antiques Fair;** Town Hall, May 11 to 13.

Also Recommended

The Sixth Annual Show of the Associated Rare Breeds of New England. Nearly 250 dogs of 25 breeds will compete, including a Tibetan mastiff and a Little Lion dog; May 28 at the Banner Lodge in Moodus, Conn.

The First National Public Radio Arts Month will be held through May, featuring live broadcasts of folk music and jazz, and recorded performances of master conductors. Many documentaries will focus on the impact of art on American life. The project will be augmented by locally produced programs at many NPR member stations across the country.

The Contemporary Woman, a series of five-minute vignettes covering everything from acupuncture to ways to fight stress will be broadcast throughout the month by television stations across the country. Watch for it. *(Continued)*



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This year, make Mother's Day easy for everyone. Beautiful, too. Tell your family all you want is a gift certificate for a Callaway Area Rug. There's a Callaway for every area of your home. Reasonably priced, too. Your family can get yours for as little as $99.* So tell them your size and all about the Callaway Area Rug Gift Certificate and where to get it. Of course, if you really want to mother them, give them this ad. And have a marvelous Mother's Day.

Callaway Area Rugs
by MILLIKEN

*Slightly higher in the West.





This Month
Continued

Noteworthy Books

Antique American Country Furniture: A Field Guide, by Thomas M. Voss (Lippincott, $9.95; paperback, $6.95), is the perfect reference work to take with you on antiquing jaunts. Collectors can now quickly identify and assess all manner of Early American furniture and hardware. More than 300 line drawings, a glossary of terms and a style index make this an attractive, practical book.

Collecting Old Photographs, by Margaret Haller (Arco, $12.50), appears at a time when tintypes, daguerreotypes, glass plates and other photographic memorabilia are as avidly sought as Buffalo nickels. Antiques dealers have seen the value of 19th-century photos increase 1,000 percent over the past five years. Haller includes a description of early photo processes, a glossary of terms and a list of notable photographers and their work. Illustrated with 50 examples of the art, the book is a good reference for collectors—in fact, the only one we've seen.

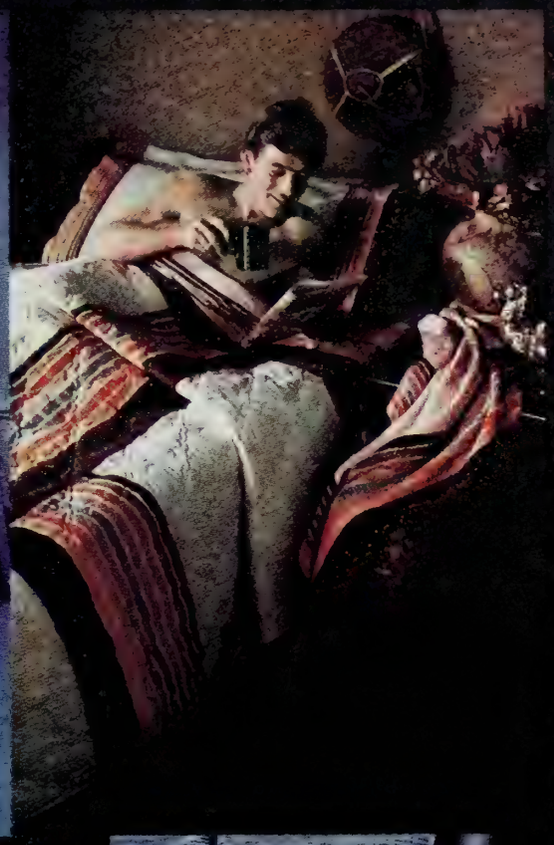
How to Find Your Family Roots, by Timothy Field Beard with Denise Demong (McGraw-Hill, $24.95), has everything you need to discover who's at the root of your family tree. One of America's fastest growing hobbies, the study of family geneology can be a fascinating, intriguing pastime. The author, a leading genealogical expert, has provided enough source material to trace the ancestral connections of nearly every type of ethnic American.

Unusual Vegetables: Something New For This Year's Garden (Rodale, $12.95), by the editors of *Organic Gardening and Farming,* provides welcome relief from humdrum peas and corn. Gardeners and families hooked on fresh produce will enjoy the detailed line drawings and instructions for growing items seldom seen in supermarkets: Chinese cucumber, Jerusalem artichoke, spaghetti squash and 70 other vegetables are described. For gardeners who have mastered the basics and are ready for advanced experimentation, there are chapters on growing seasons, climate requirements and nutrition.

Housebuilding Illustrated (Popular Science/Harper & Row $14.95), by R. J. DeCristoforo, is a fat volume worth the money. Though the text is often dry and wordy, more than 1,000 drawings and photos offer a comprehensive guide to home construction. DeCristoforo begins with choosing the right site and winds up with selecting decorative trim. The numerous sketches are simple and easy to interpret. —REBECCA SAWYER ■

The Many Moods of Royal Family.















Mood. It's a whim of the moment or a strong conviction. It embraces a sense of style, a love of beauty. Royal Family has it in a wide array of bed and bath ensembles that run the gamut from geometrics to gentle flowers, from traditional to contemporary patterns.

Mood. It's a certain feeling for luxury, for quality. Royal Family has it with soft plush towels in a virtual rainbow of colors. Royal Family also offers extra luxury in exclusive new Comfortcale,™ the very cotton sheet, available in selected patterns.

Mood. It's designers like an Oscar de la Renta, constantly seeking the new and different for Cannon, anticipating fashion trends so you always have the last word in bed and bath decor.

Mood. Elusive, profusive—a very personal matter. And the beauty of it all is, no matter what your mood, Royal Family has the mood to match it.

Royal Family by Cannon.

Cannon Mills, Inc., 1271 Avenue of the Americas, New York, N.Y. 10020



It'll serve Dad right.

The personalized V.O. Server holds the 1.75 liter* of V.O. and lets him pour elegantly. To order for Father's Day or any special day, send $11.99 (plus $2.00 for handling) along with your name and address and the name you want engraved (up to 20 letters) to: V.O. Server, Dept. HB, P.O. Box 5062, Smithtown, N.Y. 11787.



Seagram's V.O.

Bottled in Canada. Preferred throughout the world.

CANADIAN WHISKY. A BLEND OF CANADA'S FINEST WHISKIES. 6 YEARS OLD. 86.8 PROOF. SEAGRAM DISTILLERS CO., N.Y.C. *1.75 LITERS (59.2 FL. OZ.)

Add local and state sales tax where applicable. Offer good except where prohibited or restricted by law. Allow 6 weeks for delivery. Offer may be withdrawn without notice.

Mr. & Mrs. Robert Scoffelton
Post Hill Road
Bloomfield, N.J.

Have Beautiful

presents

Invitation to the Wedding

Beautiful Gifts
chosen with great care
to excite your imagination
to delight two special people
Thoughtful presents from you
Treasures for them

A very special message should be delivere on a very special paper.

There is no occasion in your life that you will want to be more beautiful than your wedding.

And the first step toward a beautiful wedding is a beautiful wedding invitation.

Crane has been making the world's most beautiful paper for 177 years.

All of our paper is made of reclaimed cotton, the finest available fiber. It is never made of wood pulp, as is most paper.

As your eyes, your hands and any expert can tell you, paper of Crane quality can be made only from cotton.

You may select the Crane paper you wish to carry your very special message at the fines store you know.

Crane & Co., Inc., Dalton, Massachusetts 01226.

Crane

We've been taking your words seriously for 177 years.



If you can't come to Shreve, Crump & Low for this spectacular silver tea set sale, Shreve, Crump & Low will come to you!

During this very special sale event, Boston's famous Shreve, Crump & Low offers you impressive savings on four impressive tea sets from the distinguished silversmiths, Reed and Barton. You can choose four or five piece sets, or individual pieces to start or fill in a set.

To order just mark the items you want and send this page to us with your check or charge card number. Or, if your order is $300 or more, you may take advantage of our Club Plan, put just 10% down and take 24 months to pay, with no finance charges.

So come to Shreve, Crump & Low. Or let us come to you.



Pointed Antique Sterling Tea Set

	Reg.	Sale		Reg.	Sale
☐ *Coffee Pot*	$650	$490	☐ *4 Piece Set*	$1800	$1350
☐ *Tea Pot*	$575	$430	☐ *Silverplate Tray*	$ 160	$ 140
☐ *Sugar*	$300	$225	☐ *4 Piece Set Plus Tray*	$1960	$1490
☐ *Cream*	$275	$205			

Georgian Rose Sterling Tea Set

	Reg.	Sale		Reg.	Sale
☐ *Coffee Pot*	$750	$560	☐ *4 Piece Set*	$2400	$1795
☐ *Tea Pot*	$725	$540	☐ *Silverplate Tray*	$ 215	$ 190
☐ *Sugar*	$500	$375	☐ *4 Piece Set Plus Tray*	$2615	$1985
☐ *Cream*	$425	$320			





Jamestown Silverplate Tea Set

	Reg.	Sale		Reg.	Sale
☐ *Coffee Pot*	$120	$105	☐ *4 Piece Set*	$350	$295
☐ *Tea Pot*	$110	$ 90	☐ *Silverplate Tray*	$160	$140
☐ *Sugar*	$ 65	$ 55	☐ *4 Piece Set Plus Tray*	$510	$435
☐ *Cream*	$ 55	$ 45			

King Francis Silverplate Tea Set

	Reg.	Sale		Reg.	Sale
☐ *Coffee Pot*	$200	$180	☐ *4 Piece Set*	$625	$562
☐ *Tea Pot*	$190	$171	☐ *Silverplate Tray*	$400	$360
☐ *Sugar*	$120	$108	☐ *4 Piece Set Plus Tray*	$1025	$922
☐ *Cream*	$115	$103			



Please send me the Reed & Barton silver tea service items marked.

Name _____

Address _____

City _____ State _____ Zip _____

☐ Enclosed is a check for full payment (include $8.50 for shipping. Mass. residents add 5% sales tax.)

☐ Master Charge # _____

☐ American Express # _____

☐ VISA # _____

☐ Shreve Charge _____

☐ I would like to use Shreve, Crump & Low's Club Plan. Check for 10% enclosed. Please send the charge application. (The deferred payment is the same as the cash price. The cost of credit is included in the price quoted for the goods and services.)

Signature _____

SHREVE, CRUMP & LOW CO.

Jewelers Since 1800

330 Boylston Street, Boston, Massachusetts 02116 (617) 267-9100 And The Mall at Chestnut Hill

BOUNTIFUL GIFTS IN STORE FOR THEIR WEDDING



A wedding represents, above all, the culmination of many decisions. The bride and groom have decided the questions of who will attend the ceremony and reception, where it will be held and when it will take place. The remaining question of what—that is, what to give as a gift—is left to you, the guest. If the bride registers her china, silver and crystal or other needs with department or specialty stores, your job is easy. If she does not, then it is truly a question of your taste. Choose gifts for the home or for the couple, themselves. Choose casual or formal. Contemporary or traditional. Modest or extravagant. The occasion is theirs. The choice of gift is yours.

Our shopping guide of select stores

These stores will feature Invitation To The Wedding this spring. Check the following list to find the store in your shopping area. All of these stores maintain a bridal registry. Please note that not all of the gift suggestions pictured will be available at all stores.

Department Stores

Bullock's, Los Angeles, Century City, Del Amo, La Habra, Lakewood, Northridge, Pasadena, San Diego, Santa Ana, Sherman Oaks, South Coast Plaza, West Covina, Westwood; Scottdale, Phoenix, Ariz.
Burdine's, Miami
Carson Pirie Scott & Co., Chicago and suburban branches
Frederick & Nelson, Seattle
Higbee's, Cleveland
D. H. Holmes, New Orleans
Joseph Horne, Pittsburgh
J. L. Hudson Co., Detroit, Ann Arbor, Eastland, Fairlane, Flint, Grand Rapids, Lakeside, Novi, Northland, Oakland, Pontiac, Saginaw, Southland, Toledo, Westland
Levy's, Tucson
Macy's, San Francisco
Meier & Frank, Portland
Pizitz, Birmingham
Rich's, Atlanta, Cumberland Mall, Lenox Square, Southlake Mall: Birmingham, Ala.
Rike's, Dayton, Kettering, Salem, Upper Valley Mall
Sibley's, Rochester
Shillito's, Cincinnati; Lexington, Louisville, Ky.
Stix, Baer & Fuller, St. Louis, Kansas City and branches
John Wanamaker, Philadelphia
Woodward & Lothrop, Washington, D.C., Montgomery Mall, Tyson's Corner; Annapolis, Md.
Z.C.M.I., Salt Lake City

Jewelry and Specialty Stores

Coleman E. Adler & Sons, New Orleans
Bromberg's, Birmingham, Hoover, Hutsville, Montgomery, Mt. Brook
Buchroeder's Jewelers, Columbia, Mo.
Geary's, Beverly Hills
Gump's, San Francisco
Nessa Gaulois, Bal Harbour, Palm Beach
Sakowitz, Houston, Amarillo, Scottsdale, Ariz.
Schreibman Jewelers Inc., Cleveland, Fairview, Pepper Pike
Shreve, Crump & Low Co., Boston, Chestnut Hill

EDITORS: MOLLY SIPLE, JASON KONTOS, MARY BOWDEN; PHOTOGRAPHY: RICHARD JEFFERY; INVITATION ON THE PREVIOUS PAGE BY CRANE & CO., INC.



Fostoria Crystal. Pickard China. That's entertainment!

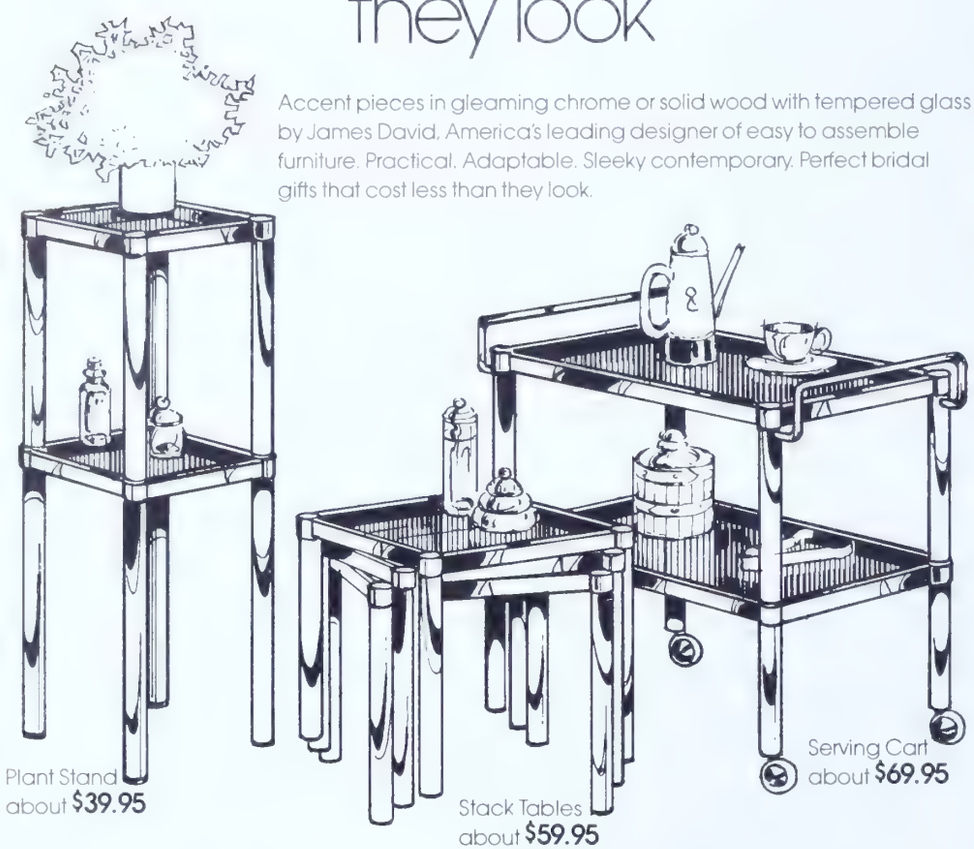
Turn down the lights. Turn up the music. And turn on the hospitality with your best crystal and china. America's best, too, if it's Fostoria and Pickard. No other crystal is so beautifully designed, so unmistakably Fostoria. And who but Pickard could make such a graceful cup to fit a man's hand as easily as a woman's? As we were saying, turn down the lights and turn up the music . . .

Fostoria Pickard

Shown above — Navarre Blue crystal and Tara fine china. For color pattern brochure, write Fostoria and Pickard, Dept. TA, Moundsville, W. Va. 26041.

Gifts that cost less than they look

Accent pieces in gleaming chrome or solid wood with tempered glass by James David, America's leading designer of easy to assemble furniture. Practical. Adaptable. Sleeky contemporary. Perfect bridal gifts that cost less than they look.



Plant Stand about $39.95

Stack Tables about $59.95

Serving Cart about $69.95

James David™ Incorporated P.O. Box 7240, St Louis, Mo. 63177

LONGCHAMP

FRENCH FAIENCE DINNERWARE



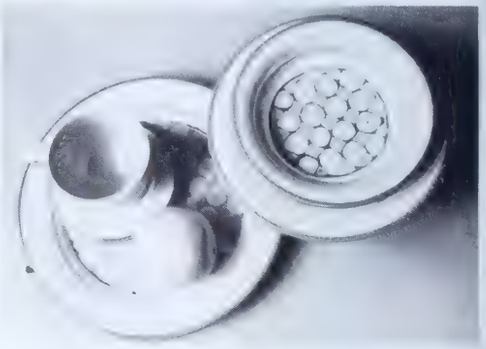
The matchless artistry of Longchamp combines old world charm with today's French look to produce the delightful Marseilles (left) and St. Tropez hand painted faience dinnerware. Write for color brochure and name of nearest dealer. Jacques Jugeat, Inc., Dept. L, 225 Fifth Ave., New York, N.Y. 10010

setting a terrific table

Stoneware, china, stainless—pure and simple accessories for the imaginative new cooks under one roof.



Royal Doulton's "Ting" Lambethware, cup and saucer, $8.50; bowl, $25.



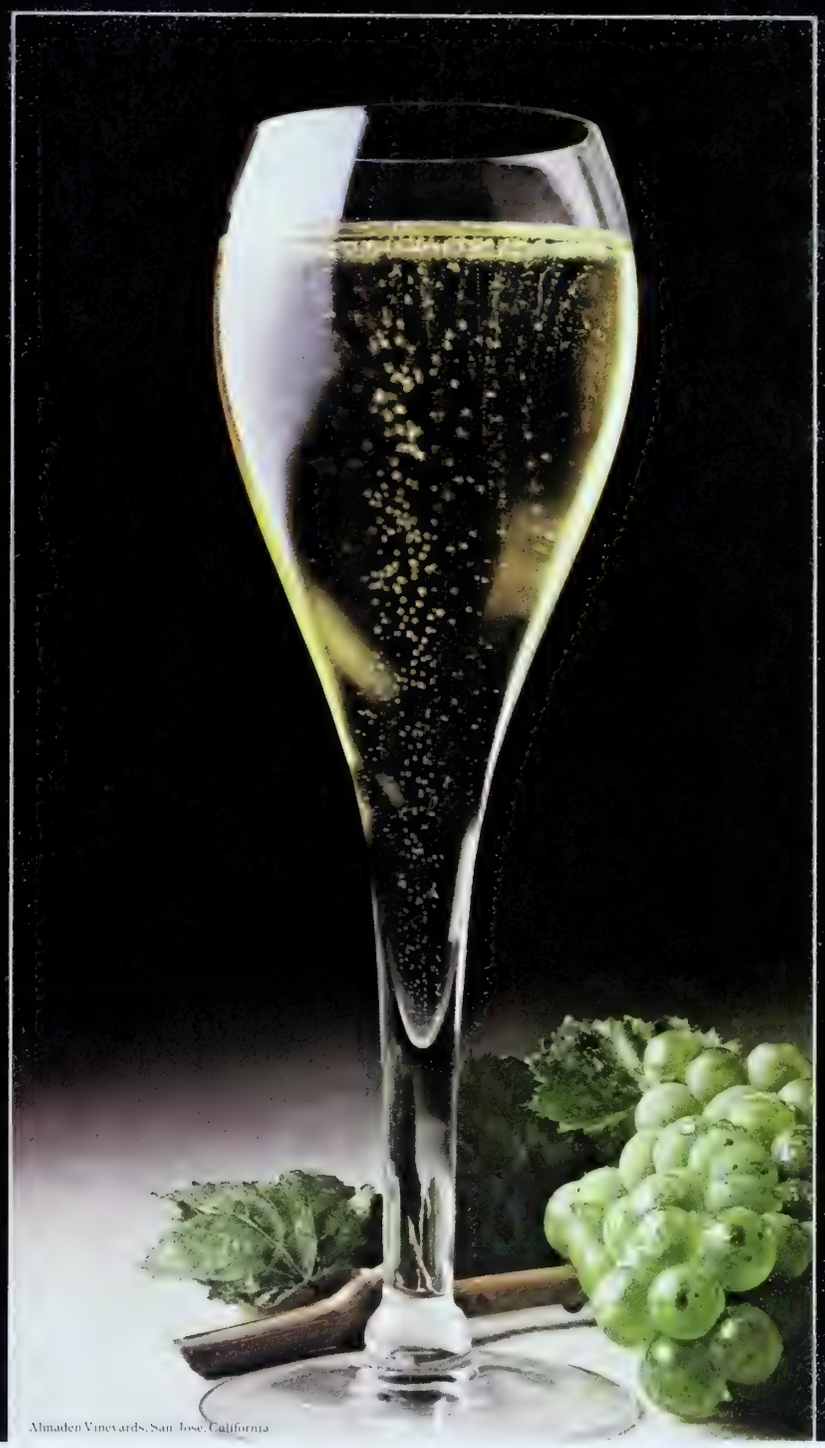
From Denby, Ltd., a setting of "Chatsworth" stoneware, $34.95.



This straightforward design is "American Heritage" 18/8 stainless from the "Georgian House" collection by Oxford Hall, $15 a five-piece place setting.



Hornsea's "Concept" vitrified pottery through Costa Boda, U.S.A.: coffee and tea pots, $62 each; sugar, $12.50; creamer, $12; place setting, $52.50.



When you look for a fine champagne, here's what to look for.

Bubbles. Ordinary champagnes tend to have large ones. Bubbles that disappear quickly. Fine champagnes, on the other hand, always have fine, long-lasting bubbles. Bubbles that rise gently to the surface in thin threads.

What makes a fine champagne fine? Above all, fine grapes. Grapes of exceptional character and breed—such as the Pinot Chardonnay and Pinot Blanc.

A fine champagne should also be produced according to traditional methods. Secondary fermentation—the aging process that creates the bubbles—should take place "in the bottle."

What is the best way to serve a fine champagne? Well chilled. Then poured into a tall, classic champagne flute.

What should you see? A brilliant, light straw color. Small bubbles rising slowly and continuously to the surface.

When selecting a fine champagne, look for one produced by an experienced, dedicated and well-established winery. One that refuses to compromise—and insists on using only the classic method of fermenting and aging.

Almadén is such a winery. And in all our fine champagnes, you will find wines of classic proportions.

In our Blanc de Blancs, you'll find a cuvée dated champagne. Pale-dry, crisp and specially aged to develop an extraordinary character.

In our Brut and Extra Dry, you'll enjoy fine champagnes made from a blend of the finest varietal grapes. Brut is dry and well-balanced. Extra Dry—just a shade sweeter.

And then there is our new Chardonnay Nature. (Shar-done-NAY Na-TOOR). A bone-dry champagne. Assertive. Complex. Truly a unique wine experience.

No matter which you prefer—choose with confidence. Because only the finest grapes and care go into every bottle of Almadén champagne. And you will taste this tradition of quality in all our wines.

To learn more about wine, send a postcard for a free copy of "The grapes and wines of Almaden" to Almadén, P. O. Box 24249 00, San Jose, CA 95154

ALMADÉN

CHAMPAGNES

From top to bottom:
Michelangelo 4-pc. serving set in stainless.
Relish tray in silverplate with glass insert.
Venetia 4-pc. iced drink spoon set in stainless.

Fluted serving dish in silverplate.
Set of 4 napkin rings in silverplate.
Act II 20-pc. service in stainless with tray.

Chateau 4-pc. steak knife set in stainless.
Compote in silverplate.
Bamboo salt and pepper set in silverplate.



At fine stores. © Oneida Ltd., 1978.

l Revere bowl in silverplate.
Vinci 5-pc. place setting in stainless.
o-light candelabra in silverplate.

Act I hostess set in stainless.
American Colonial carving set in stainless.
Shell serving dish in silverplate.

Bennington 4-pc. coffee service in silverplate.
Appliqué serving spoon and fork in stainless.
Louisiana 4-pc. fruit spoon set in stainless.



Showplace gifts by

ONEIDA

The silver cube. Our silversmiths' mark of excellence.



HOW TO RE-DO YOUR KITCHEN

Start with these Mighty Oak knives, made for today's new kitchen lifestyle.

They have the look, heft and feel of professional cutlery.

And they're in tune with the natural look that's so easy to care for, so easy to live with. Perfect for those who are into cooking and who want the right tools for the job.

Mighty Oak, the first truly great American knife, features high quality, high carbon, stain-resistant, super-sharp blades, with genuine native American oak handles, specially finished to preserve their lustre through years of use.

Start your new kitchen, or complete it, with mighty handsome, mighty professional Mighty Oak.

Available: paring knife, boning knife, utility/steak knife, butcher knife, French Chef knife, roast slicer, bread slicer, sharpening stick. From $6 to $17. Available in open stock or complete sets.

Backed by a full 10-year warranty.

Mighty Oak™ by Imperial®
GREAT AMERICAN CUTLERY

IMPERIAL KNIFE COMPANY, INC. A division of Imperial Knife Associated Companies, Providence, RI 02903

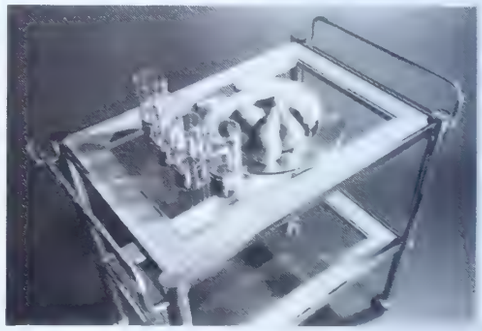
Mighty Oak is available at these fine stores: Bamberger's New Jersey • The Bon Marche Seattle • The Crescent Augusta • Crowley, Milner Detroit • Gimbels Philadelphia • Goodyear's Memphis • Hess & Kelly Portland • Ivey and Ivey's Charlotte • Macy's California San Francisco • Sage Allen Hartford • Stix, Baer & Fuller St. Louis

drinks are on the house

Two for tea, or 12 for wine and cheese, social times, today as always require fine accompaniment.



Classic "Vendange" wine glasses by Cristal D'Arques through J.G. Durand, $7.50 for six; wine from Villa Banfi.



For tea at five: tea glasses with silverplate holders, $54 for four; silver service plate by William Adams, a division of Sigma, $37.50; knockdown tea cart in wood, glass and chrome, by James David, $100.



A 7½-inch stainless steel ice bucket by W.M.F. Fraser, $80.

Kosta-Boda

KOSTA BODA

We have been making crystal for more than 200 years.

Kosta Boda means artistry in crystal. Here the artist is Bertil Vallien, the art is Oktav.
The straight sides of his new Oktav pattern have been perfectly designed to enhance the shimmer of wine and roses.
Kosta Boda is a shining example of Swedish crystal at its finest.
From a country world-famous for crystal design, quality and craftsmanship.
The radiant sparkle of Swedish crystal is captured in every piece. From stemware.
To artware. To giftware. Look for Swedish crystal at quality stores everywhere.



Swedish Crystal

Clearly, the best.

For brochures send 25 c to Kosta Boda, Dept. 0, 225 Fifth Avenue, New York, New York 10010. For Canada, Samaco Trading Ltd, 68 Carnforth Road, Toronto, M4A 2K7 Ont.

How to cook with flowers.



PICK THE WILDFLOWER™ DECORATION FROM CORNING WARE® COOKWARE.

Our Corning Ware cookware Wildflower decoration turns any recipe into a feast for the eyes.

That's because it's not your everyday garden variety of cookware.

You can take it straight from the freezer, pop it in the oven or onto the burner, and then bring it right to the table as a serving dish.

And you won't have to repaint your kitchen to match, because these cheerful, summery flowers go beautifully with any color scheme.

What's more, Corning Ware cookware thrives in microwave ovens. In fact, it is recommended by most microwave manufacturers. And these flowers will stay bright in the dishwasher, too.

So if you'd like a set of cookware that can take everything you can dish out...and still looks fresh as a daisy...pick some wild flowers. Ours. CORNING

CORNING WARE is a Registered Trademark of Corning Glass Works, Corning, N.Y. 14830

Tested and recommended for microwave use by Corning

A lot of good has happened to cooking in the last 50 years.

And Magic Chef has all of it.

In 1929 Magic Chef was the latest word in cooking convenience. Almost 50 years of progress later, that's one thing that hasn't changed.





Smooth top electric ranges that clean themselves.

Lifestyles change. Cooking habits change. And Magic Chef has changed. To help you get the best out of both. A complete line of electric ranges takes the work out of cooking. Without taking out the fun. Or the satisfaction.

Our new pilotless ignition saves 30% of cooking energy.

When people started cooking with gas, Magic Chef was there. And we're still cooking. With a full line of energy efficient gas ranges, that gives you the features you want in a beautiful package.



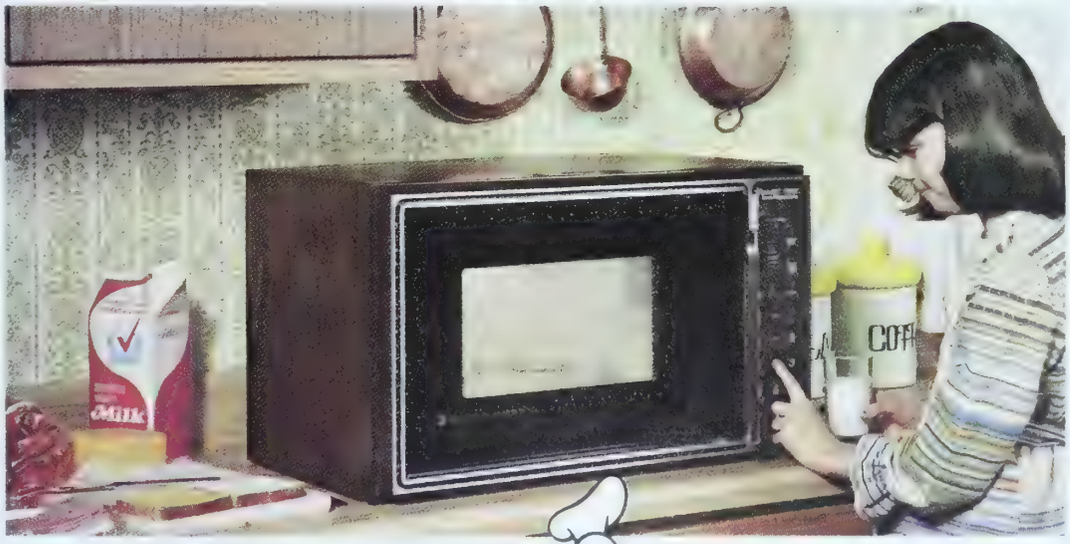


Magic Chef has the right microwave combination.

Our double oven ranges combine conventional gas or electric ovens with the speed and convenience of a microwave oven.

A microwave oven that remembers your instructions.

The speed of microwave cooking, the convenience of cooking to time or temperature and the choice of a long line of models and prices. Magic Chef has it all. And nobody does it better.



"Magic Chef is what cooking has come to. Any kind of cooking. See it all at your Magic Chef dealer."

—Jack and Barbara Nicklaus



Magic Chef.

The difference will surprise you.

Where in the world do you find pure and natural wine?



Villa Banfi. 12 superb wines whose time has come. Labeled "Naturally Pure" because they are pure and natural. Don't take these words lightly. They are behind the excellent quality in every bottle of Villa Banfi.

Chianti Classico Riserva • Frascati Superiore • Bardolino, Valpolicella and Soave Classico Superiore • Inferno • Orvieto Classicos • Verdicchio di Jesi • Roman Red, White and Rosé.

Villa Banfi

When it pours, it reigns.

© 1977 The Heublein Wine Group, Farmingdale, N.Y. Fine Wine Merchants Since 1919

for their dining pleasure

An array of shapely glassware and stainless flatware that they will enjoy for countless years to come.



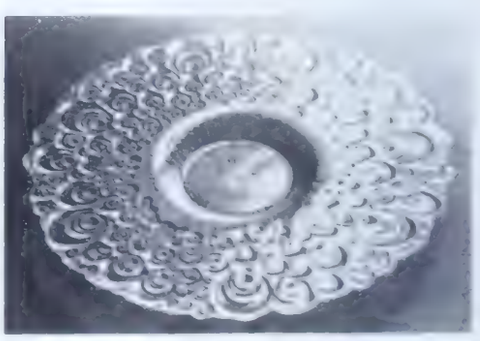
A rainbow of "Jamestown" glasses by Fostoria. $8.75 each: ruby color, $10.



The intriguing form of Jena's teapot. $27. through Schott Zweisel Glass.



By Denby, Ltd.: "Dawn" glasses in the graceful Aurora shape, $8.95 each: "Sapphire" enameled stainless flatware, a four-piece setting, $32.95.



To stand alone: a Charlottenhütte glass platter from the "Collier" collection by Hummelwerk. $59.50.


FRANCISCAN CREATES
THE EARTH, THE SEA,
THE SKY.
Flambeau™
and Revelation.™
Somewhere over
a rainbow colors.
In heavenly hand-blown
lead crystal.
October™
In this day and age it's hand crafted
dinnerware. And every leaf, every stem,
every piece is hand painted!
Sea Sculptures.™
Dinnerware of pure
and timeless beauty,
timeless durability.
With a full five year
warranty. Six patterns
in Sand and White.
Franciscan
DINNERWARE
Franciscan is a registered trademark
of Interpace Corporation.



FRANCIS I. PATTERN OF PATTERNS

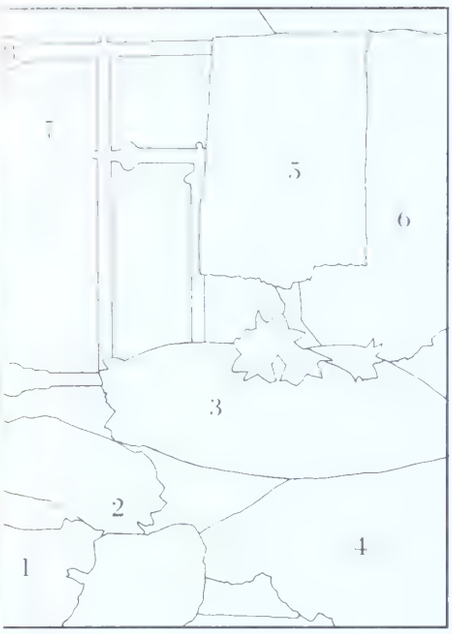
Francis I: solid silver forks, spoons and knives in an abundance of fruits and flowers.
Francis I: majestic in weight, balance and design. Francis I: the most celebrated of all sterling patterns.
The complete collection is available at fine stores everywhere.

REED & BARTON

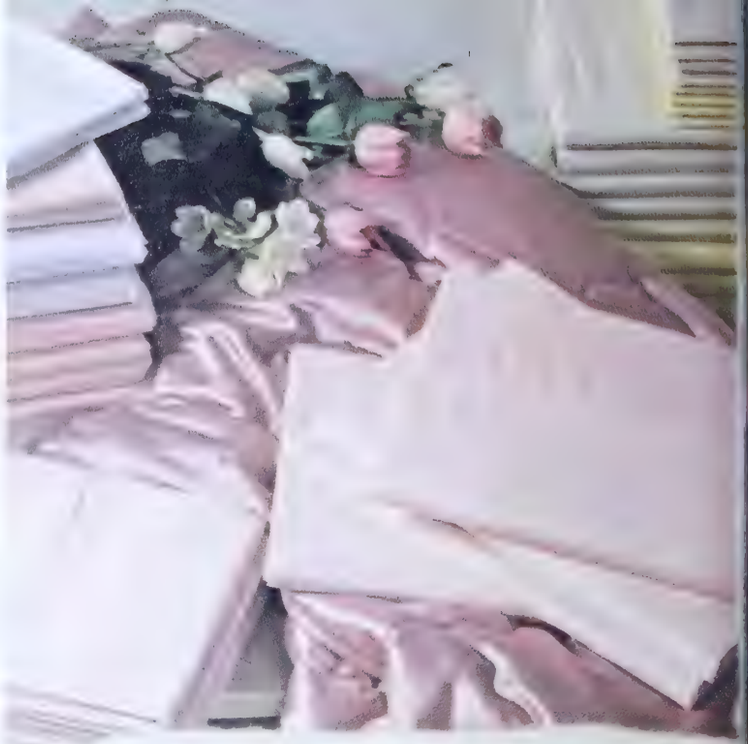
SILVERMASTERS SINCE 1824 • TAUNTON, MASSACHUSETTS

FROM THIS TIME FORTH





A wonderful start—fresh sheets and lush towels in the linen closet. One fabulous bed shawl; a dreamy comforter, satin-smooth and plush with pure down. Present them with a rainbow of pastels or a wardrobe of white to show how pleasurable private times can be.





(shown on the preceding page)

From the romantic "Trousseau Lace" collection of bed linens by Fieldcrest Mills: 1. Breakfast pillow, $26; 2. A pair of neck rolls, $26 apiece; 3. Pillow sham, $16; 4. Pillow case, $7 the pair; 5. Lace-bordered sheets, $18 full flat.

6. The softest fringe-trimmed lace bed shawl, available at Neiman Marcus, $175.

7. A sumptuous "Squares And Roses" down-filled, satin comforter by Carlin, available at Neiman Marcus, $390 in double/queen size.

8. The brass-plated steel headboard with solid brass hardware by Basset Mirror Co., $144.95 in double size.

(Right)
1. A 100 percent wool blanket from Neiman Marcus, $60 double.

2. A rainbow of linens by Cannon Mills—Peony Pink, Banana Glaze, Summer Wheat. Full sheets, $9; pair of pillow cases, $6.

3. Green linens by Thomaston Mills; full sheets, $4.50; pair of pillow cases, $2.50.

4. "Contempo" coverlet in Soirée by Nettle Creek, $180.

5. "Perfection" linens in white by Fieldcrest Mills: full sheets, $7.75; pair of pillow cases, $2.75.

6. Fieldcrest's "Royal Velvet" towels; bath size, $10, monogramming additional.

7. "Royal Classic" towels by Cannon Mills in Banana, Peony Peach, Parchment: bath size, $6.30.

8. "Young Lover" pillows by Nettle Creek: round, $13; square, $11.

9. An Old-World white rattan chaise by Deutsch Inc., $580.



Lavish them with a luxurious linen wardrobe of the gentlest hues to beckon each day.



PURE, TIMELESS WHITE

The most basic, the most beautiful, the easiest to live with and accessorize—pure white china. Its easy elegance will shine at a candlelit dinner, its classic lines will charm at breakfast for two. An entire set can go with everything—yet each and every piece can stand alone. To live with for a lifetime, a splendid choice.





1 and 2. Villeroy & Boch's "Chateau White" tureen, $85; oval serving platter, $40.

3. Wedgwood's "Wedgwood White" salad plate, $7.25; coffee cup and saucer, $12.

4, 5, 6 and 7. Hutschenreuther's "Tavola" pattern: coffee pot, $34; warmer base, $24.50; creamer, $12; sugar bowl, $17.50; covered casserole, $53.

8. A whimsical, 18-inch vase, "With Genevieve," designed by Denmark's Bjorn Wiinblad for Rosenthal, $160.

9. The "Chateau White" coffee pot by Villeroy & Boch, $32.50.

10. The 9½-inch-wide "Fantasy" bowl, designed by Bjorn Wiinblad for Rosenthal, $125.

11. "Bridgette" dinner plate, salad plate, cup and saucer by Noritake, $29.50 the setting.

12. The "Wedgwood White" pattern dinner plate, a classic design by Wedgwood, $11.

13. A pair of Gorham silverplate serving pieces: stuffing spoon, $10; flat server, $10.

14. The white damask tablecloth by Elisa Daggs, a generous 90 by 60 inches, $30.



1



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6

Raise a toast to the couple and the occasion
with a gift befitting both–timeless
crystal and silver for exquisite tableaux.

Be it simply two perfect glasses or a complete tea service—start them off with an elegant possession to grace their table: Crystal, silver, handmade linens. These are the trappings of a new life, to be a source of great pride and inspiration.



1. Baccarat's "Tahiti" ice bucket, $127; "Dom Perignon" fluted champagne glasses, $18 each.

2. "Caraghmore" wine glasses by Waterford, $30.75 each.

3. The contemporary "Column" pattern by Orrefors, $15.50 each.

4. Bell-shaped "Allure" glasses by Lenox, $10.50 each.

5. "Candida" by Villeroy & Boch: champagne and goblet, $20; wine, $16.

6. "Old Galway" glasses by Wedgwood Irish Crystal from Galway, $32 each.

7. "Lexington" silverplate coffee service and platter by Reed & Barton, $285; demitasse accouterments by William Adams, $25; pierced spoon by Gorham, $40; sandwich tongs by Kirk International, $10.

8. Gorham's "Puritan" sterling tea service and platter, $3,455; "Francis I" lemon plate, $90, and fork, $34, both by Reed & Barton; tea strainer by Kirk International, $10; *point de Venise* table linens by Porthault, $1,750.

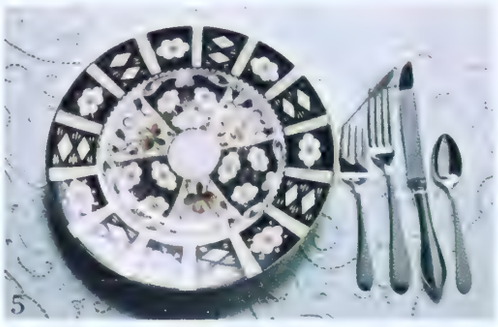


Inspired gifts for two buoyant people on a new adventure. A sensational something that reflects your enthusiasm, their individuality



1





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1. Continental chic is an Electro Cappuccino Espresso machin gold-plated, by Invento, $325.

2. From Hitchcock Chair Co one of a limited edition of 13 col lege chairs, $165.

3. Crystal conical candlestick $135 each; ashtray, about $42 from Steuben Glass.

4. Mahogany folding card tabl 30 inches high, from Madiso Square Furniture, $352.

5. Royal Crown Derby's "Trad tional Imari" dinner plat $71.50, with "Pointed Antique sterling setting by Reed & Ba ton, $159.

6. Perpetual spring in tw "Windflower" porcelain ros by Cybis, $155 each.

7. Lalique perfume bottle, $13

8. Record and replay with a Be amax TV deck by Sony, $1,09

9. Ridgeway's limited editio clock, an 18th-century style wit mahogany case, $3,000.

To an extraordinary couple with a brilliant future in store: Here's to good times, high aspirations and joie de vivre!

Cause a sensation. Applaud their new adventure with an offbeat sort of gift to cheer them on.

Here, a kaleidoscope of ideas that are bound to appeal.

Call it "True Love:" A Sunfish sailboat for summer fun, by AMF.

For landlubbers: American Motors' "Renegade" Jeep (with a full tank)!

Vintage years: A case of Romanée Conti, or Perrier Jouet Fleur de France from Sherry-Lehmann. Wine rack from Hammacher Schlemmer.

A swell party: Lend-A-Hand Personnel Service will provide bartender and waitress.

Outline for the future: Give them a new house by architect Debora K. Reiser. Or, a pet to call their own.

For two good sports: Sleeping bags, camp stove, thermos, cooler, lamps, hiking gear and tent. Courtesy of Paragon.



This is when you'll be twice as glad that you own Royal Doulton crystal instead of Waterford.

If you should inadvertently break a beautiful piece of Royal Doulton crystal stemware, the catastrophe is now minimized by half. Because from now on, at any time throughout the life of the pattern, we will replace your broken stemware for only half the suggested retail price then in effect.

But how desirable is our crystal intact?

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In fact, every attribute we have, Waterford has. Except for our "Simply Smashing Breakage Policy." And, since accidents *do* happen, you will be twice as glad that you chose Royal Doulton crystal instead of Waterford.



How our "Simply Smashing Breakage Policy" works.

1. Carefully wrap stem and part of bowl from broken Royal Doulton stemware.

2. Include the pattern name and item, yo name and return address, and a check to Royal Doulton for half the current suggested retail price plus $1.00 insurance a postage. New Jersey residents add sales t

3. Mail to Doulton and Co., marked crysta replacement, and it will be delivered in approximately four weeks.

For a color brochure showing our crysta and china patterns, send 25¢ to Royal Doulton, Dept. 255, 400 Paterson Plank Rd., Carlstadt, N.J. 07072.

Royal Doulton
English Crystal

Royal Doulton Water Goblets, left to right: Sherbrooke, $14.50; Rochelle, $17.50; Carlyle, $26.00; Balmoral, $19.50

HELP MATES

Up-to-date appliances for two busy people: functional gifts with flair. Modern wonders that steam, grind and cook in a flash.



















1. From Proctor-Silex, the deluxe self-cleaning "Super Steam" spray/steam/dry iron, $37.95.

2. For fresh ground coffee—morning or night—the Quick Mill Grinder by Salton, $13.50.

3. A good way to cook for two: the Toast-R-Oven by General Electric, $47.

4. The Waring Ice Cream Parlor by Waring Products is $40.

5. Six-quart "Chicken Bucket" pressure cooker by Wear-Ever Aluminum is $34.95.

6. Whirlpool's "Imperial" microwave oven includes Mealtime clock and temperature probe, $469.

7. To fix an easy meal for two, Rival's "Crock-ette" one-quart cooker, $16.95.

8. The Mini Drip Coffee-Tea Maker by Hamilton Beach brews four five-ounce cups, $23.95.

9. A boon for small kitchens: the 33 percent-smaller microwave oven by Magic Chef, $429.95.

A WORD TO THE WISE GUEST

By Susan Schraub□In a world where attention to form and custom seems to diminish day by day, the one ritual in which both seem to have survived intact is the wedding. This is not to say that time has left the marriage rite unscathed. Today, couples write their own ceremonies, even marry themselves. Some pledge in a meadow at dawn. One couple was joined on twin barges in Biscayne Bay. The bride doesn't always wear white—not even the first time. And, as for music, even at the White House, Wagner's traditional Wedding March—



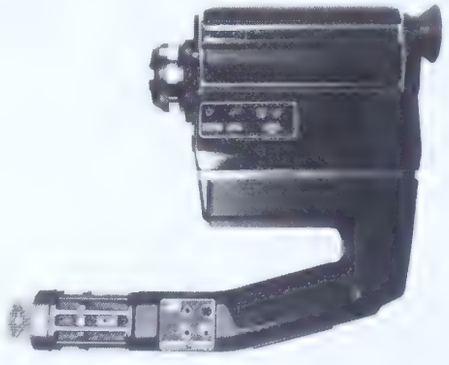
"Here Comes the Bride"—and Mendelssohn's Wedding March recessional were both supplanted by a jaunty trumpet theme. Indeed, everything from chamber music to Bob Dylan has been used. Still, enough mores have remained to enable us to make a general statement regarding proper etiquette at the wedding, for any wedding with guests must be a wedding with amenities.

First—and this applies to all weddings of every variety—you must reply to the invitation immediately. This is only fair to those making the plans. Fashionable lateness does not apply to the R.S.V.P.

Next, on the subject of the wedding gift, the surprising fact of the matter is that a gift is not always *de rigeuer*. You are not obligated to send one if: you are not invited to the wedding reception: you receive only an announcement of the wedding, but no invitation; the newly married couple eloped. In addition, a bride on her second (or more) marriage does not necessarily expect to receive gifts. But, if she is marrying a man who has never been married before, his friends are welcome to send some. If, on the other hand, you are invited to the reception a gift is required, regardless of whether or not you plan to attend. In any of these cases, you may give a gift, if you wish. The decision is yours, after all. To give something memorable is both satisfying and a reflection of your good wishes.

Before choosing a gift, it is to the advantage of everyone concerned for the guest to inquire whether the bride has registered—for what and where. If she has registered her silver, for example, but nothing else, and you do not wish to give silver, you are not obligated to do so. But, it would be unfortunate to buy a piece of Danish Modern sterling for the bride who has registered Italian Renaissance.

Gifts may range from the linens, towels and appliances every bride needs to the special treasures she cherishes, such as crystal, china, *objets d'art*. A rising trend in gift-giving is the recreation-oriented item—boats, campers and accompanying gear. Or consider the latest photographic equipment as, for example, the Kodak Ektasound 260 movie camera. (They can even use it during the wedding and reception!) which makes "talkies" indoors and out without movie lights. The microphone is built right into the handle, too. With all its accessories, this gift costs $499.95.



Whatever you buy, buy it early. As a rule, wedding gifts should arrive at the bride's home, or that of her family—never the groom's!—before the day of the wedding. This way, they may be displayed attractively during the reception, a custom many brides and guests enjoy. (Note that this is only done if the reception is held at home. Gifts are never carried to a hotel or club.) If a gift is delayed through some fault of the purchaser, he or she should enclose a note of explanation. Then there is the sticky problem of what to do if several weeks go by with no acknowledgement of the gift. Is the bride that impolite? Was the card lost? Was the gift lost or never delivered? And how do you go about inquiring without embarrassing everyone? The best way to do this is to drop the new Mrs. (or Ms.) a note. Inquire if the gift was received, saying that you only wish to know so that, if not, you can send her another.

Gifts are also the realm of bride and groom as givers. Theirs is the job of choosing meaningful gifts as tokens for the members of their wedding party. Jewelry is a favorite for men and women—marked with the date of the event and the initials of bride and groom, as are picture frames and table ornaments. Wallets and belts are also popular for the ushers and best man. In Boston, one especially thoughtful groom favored his men with sterling silver razors by Reed & Barton. Equipped with Gillette's Trac Two head, they were useful and luxurious at the same time. He had each engraved with the man's initials and date of the wedding to personalize the unique $25 gift.

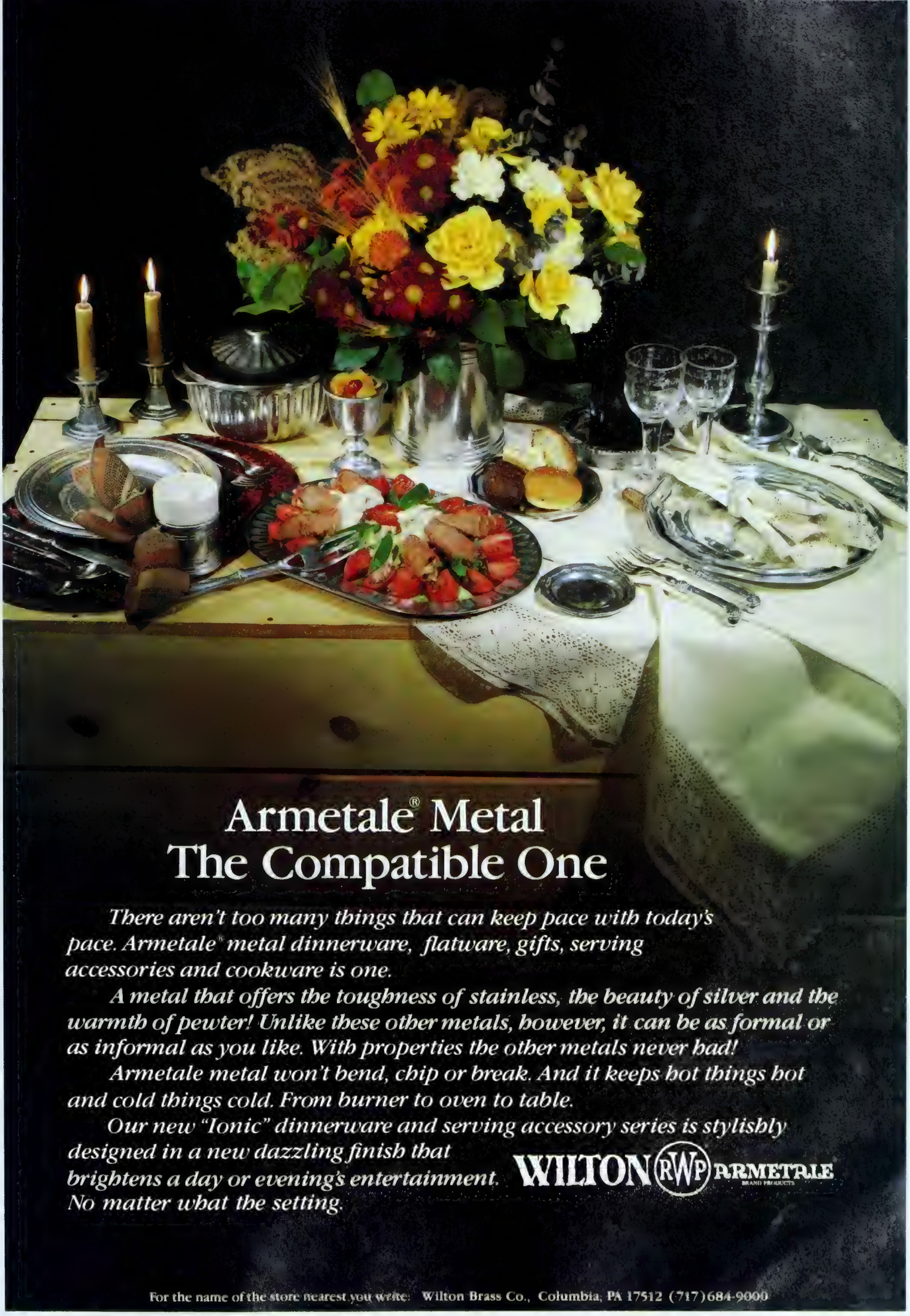


The bride offers her gifts at the bride's maids' luncheon. if she holds one. If not, at the rehearsal or whenever the moment seems right and they are all together. The groom distributes his gifts at his bachelor dinner or rehearsal dinner.

"What are you wearing?" That's the first question every woman asks every other before going out. The answer should depend on the size of the wedding and the time of day. Let's immediately eliminate the dawn ceremony in the meadow and concentrate on the more traditional alternatives.

Even at the most formal weddings, people are dressing less formally. Time was, for example, when, at a large daytime wedding, the only proper attire for a gentleman was gray striped pants and a cutaway jacket. Today, unless you're

continued on page 72



Armetale® Metal
The Compatible One

There aren't too many things that can keep pace with today's pace. Armetale® metal dinnerware, flatware, gifts, serving accessories and cookware is one.

A metal that offers the toughness of stainless, the beauty of silver and the warmth of pewter! Unlike these other metals, however, it can be as formal or as informal as you like. With properties the other metals never had!

Armetale metal won't bend, chip or break. And it keeps hot things hot and cold things cold. From burner to oven to table.

Our new "Ionic" dinnerware and serving accessory series is stylishly designed in a new dazzling finish that brightens a day or evening's entertainment. No matter what the setting.

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For the name of the store nearest you write: Wilton Brass Co., Columbia, PA 17512 (717)684-9000

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all the gleaming accouterments

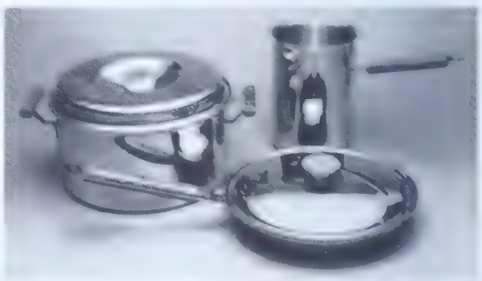
Today, the kitchen has become a neutral territory—a place where both partners can exercise their creative whims. Some couples share cooking time, others take turns. But one thing is nearly always certain: A gift for the kitchen is a gift for the two of them.



From the Revere Ware "Limited Edition" collection, a three-piece set of cookware. Solid copper outside, stainless steel inside and solid brass handles equal beauty plus function. One-quart saucepan, three-quart casserole, 8½-inch skillet and the rack, $60.75, by Revere Copper and Brass, Inc.



More copperware from Revere Copper and Brass, Inc., includes the two-quart "Colonial" tea kettle, $11, and the small copper beating bowl, $8.



A surprise for some, perhaps, but Cuisinarts, Inc., makes more than the food processor. Here are three pieces from their stainless cookware collection: a multi-use stockpot with steamer insert, 5¾-quart, $96; a 9½-inch skillet, $37; and a bain-Marie, a two-quart pot to keep cream soups and sauces warm when you set it in hot water—similar to the top of a double boiler, $31.

the heart of the Continent at a loving $45.00 the 5-piece placesetting. Undeniably European, it's the look most found in the fashionable households of France, Belgium, Germany. For more of the look, write Villeroy & Boch, 225 Fifth Avenue, NY, NY 10010, USA. We'll send you a fully illustrated folio of our tableware, and details about where you can see it.



The window boxes of Europe have a new bloom. It's Amapola from Villeroy & Boch.



for two who blend together

Equip their kitchen with the indispensables they'll reach for every day. To wit, a trio of aluminum Wear-Ever Preferred Bakeware, each piece lined with white Teflon: a six-cup muffin pan, $4.29; loaf pan, $4.69; tubed cake pan, $6.59, by Wear-Ever Aluminum Co. The popular Cuisinart Food Processor with both stainless steel and plastic blades for its infinite number of functions, from chopping to mixing or blending, by Cuisinarts, Inc., $225. A KitchenAid mixer complete with 4½-quart stainless steel bowl, flat beater, whip, and dough hook, $170.



a word to the wise guest *continued from page 68*

Chief of Protocol or at a state dinner, you would rarely have occasion to wear such an outfit. A dark business suit does quite well, while, in summer, lighter colors are acceptable. Cardinal rule: Never a sport jacket. For women, a cocktail dress—the print chiffon mid-calf variety is a current favorite—with a hat, if she wishes. Need we say it: no pants. At wedding rehearsals, the man wears a jacket and tie, unless it is a very warm day in which case a nice sport shirt is fine. For women, an afternoon dress.

Regarding formal evening weddings, the distinction is often drawn between those in the city and those outside. In major cities, men commonly wear tuxedos. Many men—especially those of the die-hard blue jean generation—pale at the very word but calm down considerably when they realize it is only another term for a dinner jacket—in effect, a dark suit with satin lapels and trim. Of course, tuxedos are available as rococo and ornate as you want, in a variety of colors to match or contrast in style and hue with a bevy of ruffled and unruffled evening shirts. *continued on page 82*

Delicious dishes fresh from the garden.









resh flowers on the table have wakened many a sleeping taste ud. And these sunny floral pat-erns harmonize happily with your favorite colored table linen. They're CORELLE® Expressions livingware from Corning. Which means they're no shrinking violets at taking punishment. And the patterns won't wilt in the washer. Choose your favorite decoration. Or, for gifts, buy the whole blooming lot. **CORNING**



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Little design marvels of our times to rely on by the hour. Gifts to count on from one anniversary to the next, to tote on holiday, to share just between the two of them.



A double gift: the Casio Mini-Card calculator by Casio, Inc., $29.95, and a Louis Vuitton card case to carry with it, $25.

A five-inch black-and-white television, 13⅝ inches long, by Hitachi, $149.95.





A battery-driven "Venus" quartz clock, with silver finish, 3½ inches, by Bulova Watch Co., $54.95.



From Panasonic, "Mister Thin," an ultra-thin battery-powered AM/FM radio, $49.95.



Looking good! From a bedside brunch to a social lunch to an in-law's buffet.

Quality does that. It makes you look good...adding to your confidence as a new hostess. And Georgian House 18/8 does it especially well.

It has the innovative style to add excitement to today's finest home fashions, from traditional to modern.

It has the uniformity of finish and clarity of detail you'd expect from sterling.

Georgian House quality is built-in to its superior, heavyweight 18/8 stainless steel...resulting in extremely durable, dishwasher-safe flatware. That's why it carries the Georgian House Full Lifetime Warranty.

And that's why in any situation from casual to formal, with Georgian House 18/8 you're always looking your best.

Because it is the best.

5 piece place settings are surprisingly reasonable, at $8-$25.

SPECIAL BRIDAL OFFER: From May 15 to June 15, Georgian House 18/8 is on-sale at 20% off!

Write for FREE Georgian House brochures (18/8 stainless and English sterling silver); for the store nearest you; and to receive a coupon for a sample teaspoon of your favorite Georgian House 18/8 pattern.



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TUNING UP FOR THE WEDDING



By Discantare ☐ If music be the food of love, serve it generously at the wedding. Choosing mood music for a wedding requires attention as impeccable as the menu. But how does one cater that portion of the affair? Your local music school is a likely place to find student duos, trios or quartets that can provide a melodious background and create a pleasing aura for everyone to relish. A little planning can save you and your guests from still another rendition of "Oh, Promise Me," with all tremolo stops out.

Wedding music may be properly divided, as, perhaps, life itself, into before, during and after the vows. For openers, we suggest Barcarolles for piano by Gabriel Fauré—soft, intimate music not too well known. And it won't compete with the guests' conversation. Chopin's Ballades are quite a cut above, and would be appropriate to establish the occasion's romantic tone. Classical guitar music also may be counted on to provide a rhythmic background prior to the ceremony.

The choice for accompaniment to the great moment itself seems pretty well divided between Wagner and Mendelssohn: The Bridal Chorus from "Lohengrin" or the equally familiar strains from the incidental music to "A Midsummer Night's Dream." The former has become so common that it is generally called "The Wedding March," but we prefer the gentler notes that unite Shakespeare's lovers.

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The Early Americans have classic good looks. And stainless, surgical steel blades with triple-riveted natural walnut handles impregnated with acrylic to make them grease and moisture resistant.

They're just like the good old knives . . . only better.

Other Early Americans holder/gift sets include a block, a rack and a bar. Buy them, along with the Case cutting board, at department, hardware and specialty stores.

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CASE XX®
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To celebrate the joyous procession of the bride and groom, few themes can compare with the ebullient chorales of J.S. Bach, music that sings of the renewal of hope each marriage signifies.

What goes on after that is really up to one's individual preference, and to the style of reception planned. Since dancing is a jubilant way for all guests to unite themselves, and musicians may welcome an interlude of recorded entertainment, we offer several suggestions, from classical to contemporary. Most important is that the music continue uninterrupted for as long as the gathering holds together. There's probably someone in your family who can prepare a master tape of just those tunes you'd like to hear. (It's really easy to transfer records to a cassette or reel-to-reel tape, if you'll just read the instruction manual.) Remember to keep vocals to a minimum if dancing is your aim.

If your home units don't have quite the power and fidelity for a large party, rent playback equipment and loud speakers. Try placing the speakers high on the walls so that everyone will hear the music without the need for excessive volume. Have at least twice as much available as you think you'll need and you'll have a sustaining program.

BEFORE:

Fauré: Barcarolles for Piano. Collard, pianist. Connoisseur Society 2078.

Chopin: Ballades. Claudio Arrau, pianist. Philips 9500393.

Music for Four Guitars (collection). The Romeros, guitarists. Philips 9500296.

Vivaldi: Oboe Concertos. I Solesti Veniti, Pierre Pierlot, oboeist. Musical Heritage Society 951/2.

Music for Two Lutes (collection). Eduard Melkus Ensemble. Archiv 2533328.

Tchaikovski: Aurora's Wedding Ballet Music. Stokowski, National Philharmonic Orchestra. Columbia M34560.

DURING:

The Wedding Album (collection). Richard Ellsesser, organist. MGM SE3398.

Wedding March (collection). Werner Simons, organist. Vox STDL512.800.

AFTER:

Prokoviev: Love for Three Oranges. Ormandy, Philadelphia Orchestra. Columbia MS6545.

Mozart, Leo: Peasant Wedding. Eduard Melkus Ensemble. Archiv 2533328.

J. S. Bach: Music of Jubilee. E. Power Biggs, organist. Columbia MS6615.

19th Century American Ballroom Music (collection). Smithsonian. Nonesuch H71313.

FOR DANCING:

Big Band Cavalcade Concert. *RCA CPL2-0362.* • *CPS2-0362.* ▲ *CPK2-0362.*

George Shearing: Early Years Vol. 2. *Archive of Folk & Jazz Music 236E.*

Percy Faith: New Thing. *Columbia KC-32803* • *CA-32803.* ▲ *CT-32803.*

Eddie Duchin: Original Recordings. *Columbia 9420E.*

Beatles Classics: Enoch Light Orchestra. *Project 5084.* ▲ *87-5084.*

Disco, Dance, and Love Themes: Peter Nero. *Arista 4034.*

Yank Lawson & Bob Haggart: World's Greatest Jazz Band Plays Cole Porter. *World Jazz 6.*

Benny Goodman: Today. *London SPB-21.*

Bobby Hackett: Live at the Roosevelt Grill. *Chiaroscuro 105.*

Dancing Twenties (collection). *Folkways RBF-27.*

Fats Waller: Ain't Misbehavin'. *RCA LPM-1246.*

Artie Shaw: Greatest Hits. *Camden ACL-0590E.* ▲ *C8S-0590.*

Lester Lanin: At The Tiffany Ball. *Columbia SPBN-505.*

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Versatility is what makes the GE Toast 'N Broil Toast-R-Oven® toaster so great.

It's a great broiler.

This GE toaster has a separate broil setting that lets you broil steaks, hamburgers and hot dogs. You can position the broil pan high or low to suit your needs. Its high walls help protect the interior from spatters . . . and the pan pops right into the dishwasher for easy cleaning.

It's a great oven.

The GE Toast-R-Oven handles dozens of small cooking jobs you'd hate to heat up your big oven for.



The GE Toast 'N Broil Toast-R-Oven® toaster.

Like making hot snacks, warming leftovers, baking casseroles, cooking frozen dinners and appetizers. And used together with your big oven, it lets you cook different dishes at different temperatures. Its thermostat controls the temperature from 200° to 500° F.

It's an automatic toaster.

This toaster replaces old-fashioned vertical toasters. It toasts up to 4 slices of regular bread, both sides at once, then shuts off and rings a bell, automatically. It lets you top-brown or toast odd-size breads and rolls, corn muffins or English muffins.



GE gives you broil and non-broil models.

The model featured here is the T26. Other broil models are the T114 and (two-slice) T23. The T104 and (two-slice) T93B are GE's non-broil models.

Whichever model you choose, once you own a Toast-R-Oven toaster from GE, you'll wonder how you ever managed without it.

TEFLON II

Other items made by General Electric use DuPont Teflon® non-stick coatings.

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Even if their first meals aren't masterpieces, don't they deserve cutlery that is?

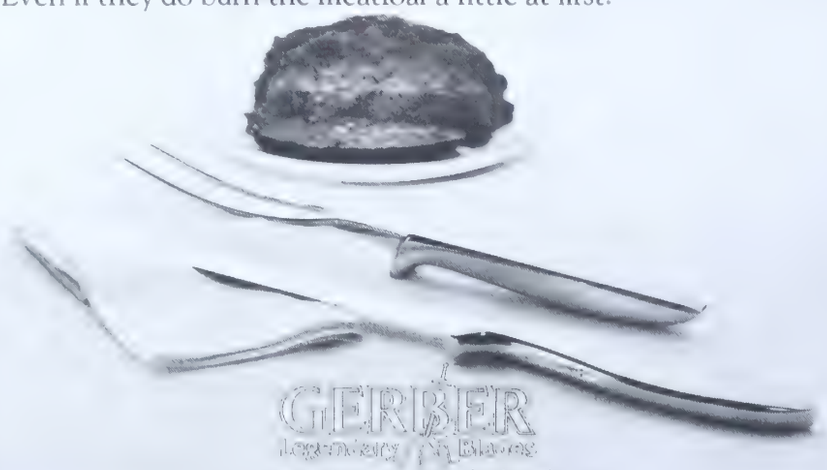
You could, quite honestly, give most newlyweds less than Gerber and they probably wouldn't notice much difference.

At first.

But, as their appreciation for cooking matures, so will their appreciation for Gerber blades. Previously unnoticed differences such as cast, one-piece handles and high-speed tool steel blades will become increasingly apparent.

We offer dining and carving instruments in 21 different sets. And, like the optional walnut chests they come with, each blade is made slowly, almost entirely by hand.

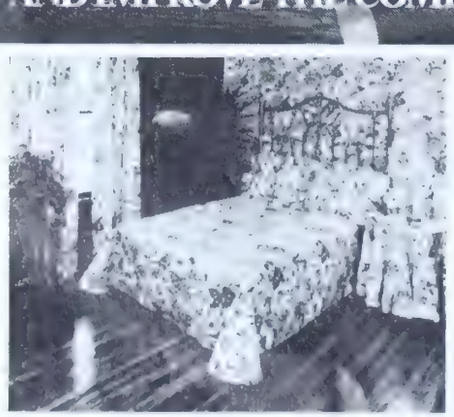
Whichever you choose, you will enjoy the considerable satisfaction of knowing you have given them the absolute finest. Even if they do burn the meatloaf a little at first.



Some things you just don't rush.

Sugg. Retail. 37.50 in gift carton, 40.00 in vinyl chest, 47.50 in solid walnut chest.





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good looks to depend on

Clean, contemporary designs will go the distance in everyday use better than ornate. Select beautifully proportioned classics. In a word, tasteful. This is the key to the overwhelming success of sleek, contemporary styles in informal dinnerware, flatware and table accessories. They are timeless, easy to live with and sturdy as a good marriage.



Inspired by the sleek styles of the 1930s, "Kaleidoscope" dinnerware offers the same look in a variety of colors. A four-piece place setting, including dinner plate, salad plate, soup bowl and mug, is $18.50, by Franciscan through Interpace Corp.



"Gourmet" flatware combines stainless steel with the exotica of teak handles and brass nailheads for a look that's at once informal and intriguing. A five-piece place setting costs $22.50, from Supreme Cutlery, a division of Sigma Marketing Systems.



From Dansk, with all the style Denmark is famous for, a trio of teak pepper mills. $19.95 each; a lemon and lime board with knife, $15.95.

What every other microwave oven is missing.



All microwave ovens are capable of cooking foods quickly. But at Whirlpool, we wanted to give you more.

That's why we designed the Mark Series Microwave Oven with our touch controls for simple operation. The right touches of your finger tell it when you want dinner. And it will compute the start time and begin cooking without your even being there.

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And Tech-Care® service. Our nationwide franchised service made up of, we believe, some of the best service technicians in the world.

And our warranty that's written so it can be understood.

Beautiful things, yes. And we think that's exactly what you should expect from Whirlpool.

Whirlpool
Home Appliances

We believe quality can be beautiful.

Women have a choice of their favorite evening dress for a formal affair, but should bear in mind that a wedding is often a religious ceremony and some moderation is in good taste.

Quite often, the wedding is not the end of the festivities for the newly married couple. Either the groom's parents or a mutual friend may wish to give a party for them when they return home from the honeymoon. This is a very southern custom that has gained great popularity. The "welcome home from the honeymoon" gala may be given at home, at a restaurant or club. Invitations should be sent out at least two to three weeks ahead. If the party is given in a city other than the one in which the wedding was held (usually the bride's home town), then it is to be expected that many of the guests were not at the wedding unless they are close relatives or friends who made the trip. In this case, the invitation to the party should read "To Meet Mr. and Mrs. James Smith." If it is in the same city and most of the guests were present at the wedding, the wording may say "In Honor Of Mr. and Mrs. James Smith."

At the party, moderation is the word. This is not a replay of the wedding. The centerpieces should not rival those of the wedding reception. They should be smaller and simpler. It is less formal in every respect.

There is something to be said for change in every area. And there is a lot to be said for tradition. The ritual of the wedding may gracefully encompass both. ■

These are the most expensive kitchen knives you can buy. Your great-grandchildren will get them free.

The cutlery capital of the world is generally recognized to be the City of Solingen in the Rhineland.

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A blade forged, ground, and honed by hand.

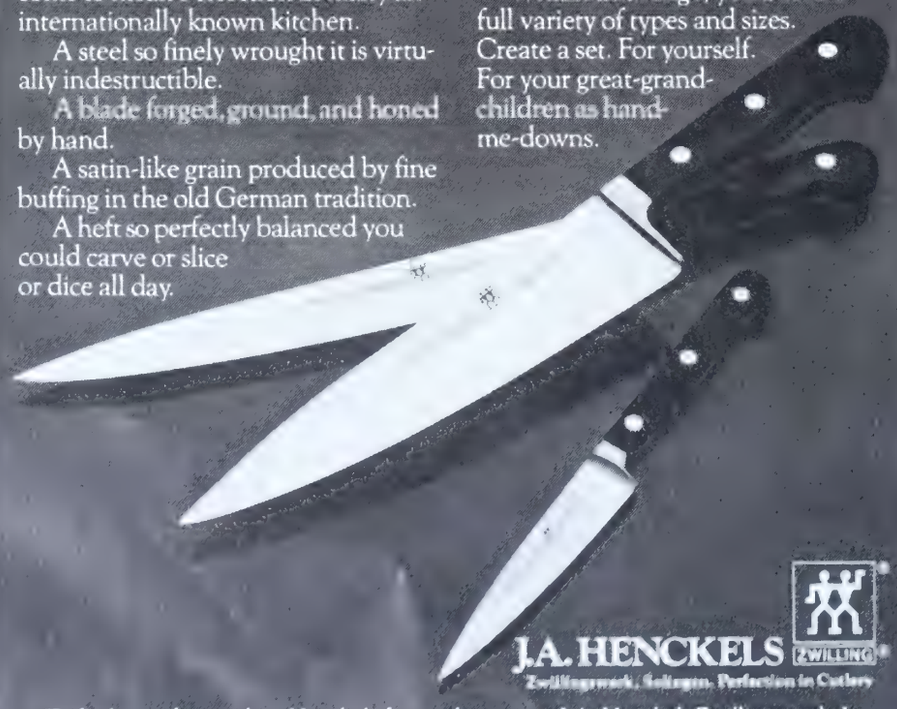
A satin-like grain produced by fine buffing in the old German tradition.

A heft so perfectly balanced you could carve or slice or dice all day.

For these are professional knives made of FRIODUR,® a special High Carbon No-Stain Steel perfected by Henckels. Resists stains and rust like the finest stainless, sharpens and resharpens like the finest carbon steel.

For about $13, you can get a Chef's Paring Knife with a 4-inch-blade of FRIODUR.® For as much as $40.00, a 10-inch Chef's Knife.

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To find out where to buy Henckels fine cutlery, write: J.A. Henckels Zwillingswerk, Inc. 1 Westchester Plaza, Dept. H.B., Elmsford, N.Y. 10523; or call 914-592-7370.

getting things all together

All good cooks have one thing in common—a craving for organization, especially when the work space is tight. They like everything to be at their fingertips, or at the very least, clearly visible when needed. Items that stack, group and cluster together save space and effort and, happily, are handsome enough in many cases to be displayed on the kitchen countertop.



Graduated plastic mixing bowls stack neatly one inside the other, ranging in size from 1½ quarts, $7.40, to four quarts, $11.60. Three-quart bowl can come with a whisk at $15. By Copco.



From Corning, a clutch of "Store 'N See" glass canisters with plastic tops. Sizes range from ⅔ cup, $2.39, to 2½ quarts, $3.89.



Copco's one-quart mixing jug and utensil set includes two spoons, a fork, spatula and stirrer, $16.70.

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Tara Brooch (8th century, photo courtesy National Museum of Ireland)





Morning Jewel

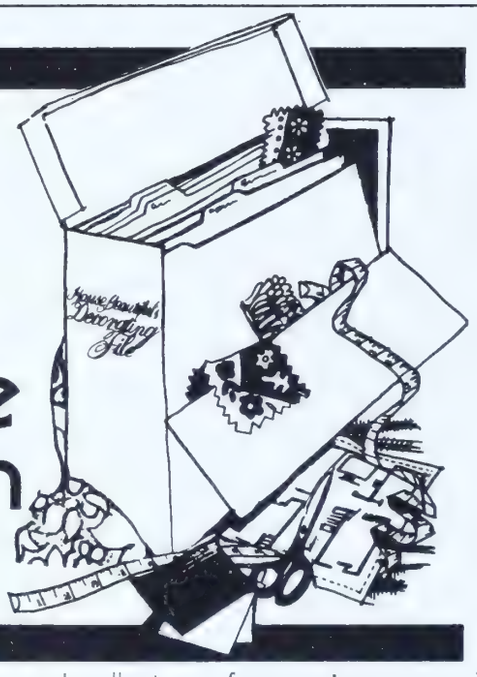
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presents of precision

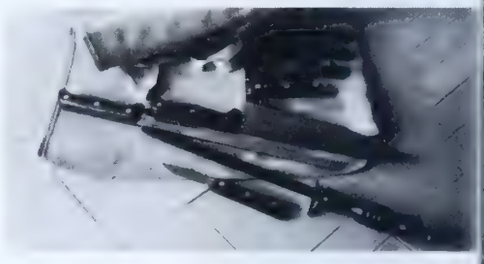
Of all kitchen utensils, by far the most crucial are the knives. Why not help sharpen their culinary skills with excellent tools of the trade?



Three knives and a pair of shears, all with stainless steel, ice-hardened, hand-honed "Friodur" blades and bonded polypropylene handles that are dishwasher safe make up the "Twin" household set by J.A. Henckles, about $50.



A Chef's Knife by W.R. Case & Sons Cutlery has a 10-inch blade and "Pakkawood" handles, $13.75.



From Imperial, the "Mighty Oak" Chef Roll includes six assorted knives and sharpening stick, $80.



From Gerber Legendary Blades, a stainless steel carving set that comes in a walnut case, $52.

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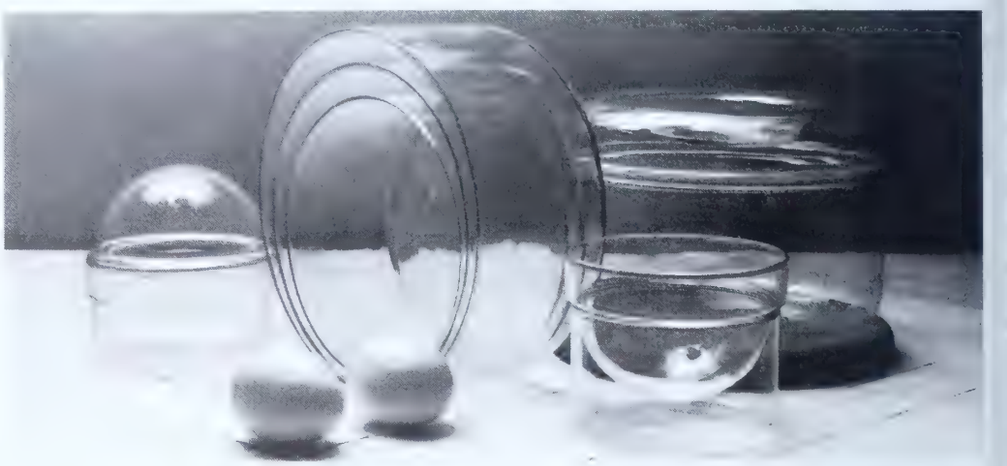
For more details on Orrefors crystal, write Fisher, Bruce & Company, 107 Gaither Drive, Mount Laurel, NJ 08054, Tel. 609-2348411.

Jewels for your table

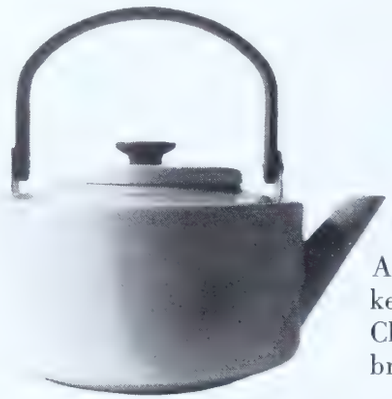
Exquisitely simple and pure of line. A brilliantly clean concept in crystal, handblown to sparkling clarity. Some are lean and sleek. Others hand-sized, handsomely sculptured and polished to gem perfection. Become a collector of jewels for your table. Write for the illustrated collection and the names of jewelers and fine shops where the crystal can be seen. Cristallerie Zwiesel, 11 East 26th Street, New York, NY 10010.



Preparing and serving are both easier and more pleasant when they can be accomplished without a parade of pots and platters. Less to juggle now, less to wash later. The ideal gift for the hostess, then, is any piece of good-looking cookware that can travel from kitchen to table without any stops between.



More from Corning: Their "Creative Glass" collection yields an Icer for serving shrimp, fruit and the like, $10 the set of two. The three-piece Souffle-Plus Set, $18, and the Glasserole with cork base to protect the table, $18. All pieces may be used for cooking, serving and storing.



A 2½-quart porcelainized enamel tea kettle with wood handle by Copco. Choose white for the wedding or a bright color if you prefer, $27.



From Corning, a pair of "Corning Ware" cookware pieces designed with the new microwave ovens in mind: a Microwave Browning Grill, $19.95, and 10-inch Covered Cooker with built-in rack, $14.50. Both can be used in normal ovens.



Strawberries, preserved. *Wedgwood's Wild Strawberry—one of the world's most beloved patterns—captures luscious berries forever, in beautiful Bone China. As practical as it is pretty, you can even put it in the dishwasher. 5-piece place setting is $55. To see all our patterns, write Wedgwood, 41 Madison Avenue, New York 10010*

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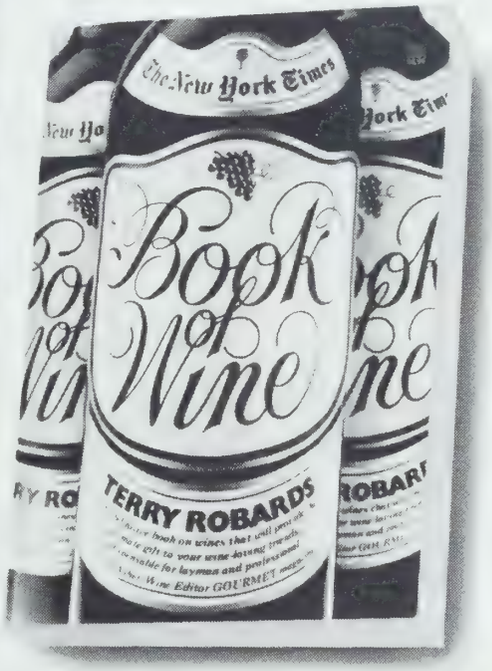
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HEALTH & BEAUTY UPDATE

By SUZANNE KENNEDY FLYNN

Restoration begins at home. Start a renewal of you with professional and constructive beauty tips.

When did you last devote some prime time to your looks, your makeup, your hair, your figure? Do you project an image of a contemporary woman or are you due for a beauty makeover?

Francesco Scavullo, legendary photographer of dazzling women and author of *Scavullo on Beauty* (Random House) told *House Beautiful,* "Most women I meet both socially and in business keep their appearance as contemporary as their environment, but I'm sometimes surprised when the two don't match. It's the telltale clue that a decorator did the house and the woman neglected to consider a beauty update for herself. These are free and unstructured times, and a woman's personal style should reflect that she's adaptable to change and has a finger on the pulse of what's new."

Recognizing when you've stayed with one look too long is an art in itself, but consider some giveaway signals that can age a woman five years:

- Hair that is set, sprayed and definitely placed. Years ago, beauty salons gave up the "by appointment only" policy to adapt to the immediate needs of the client. The blow-dry generation created the demand. Take a cue: Begin your transformation with a good professional cut and ask your stylist for some tricks of the trade. You'll learn how to handle your hair at home with a hand dryer or electric rollers, and you won't be tied to a three o'clock-on-Wednesday commitment.
- Hair that is the wrong shade of color. If you have insisted that your hair be tinted or retouched to a very precise hue, think again. This is the frequent mistake of the woman who colors her hair at home and has purchased the same tint for a number of years. Great breakthroughs have been made in hair-coloring technology, and today's blondes are more subtle, brunettes and blacks less harsh and grays softer. Try this test: Snip a few strands of your present color, tie them together and place the lock of hair on a desk or near the phone. Daily, as you pass your high traffic area, consider a change. Evaluate the color because it is the one you are currently projecting as your own. If you aren't pleased with what your eye perceives, make an appointment for some expert advice.
- Lipcolor that's a crimson slash or a ghostly pink draws the eye of the beholder to a cosmetic flaw. Take advantage of cosmetic company promotions and try something new. Muted reds and terra-cottas impart a more neutral color and allow your eyes more power and expression. In an age of sheen, matte lipsticks with their dull finishes create a mouth that looks flat and drawn. Select a lipstick formulation that contains a moisturizer or lip gloss. The reflective quality will give you a more vibrant mouth as it subtracts five years from your looks.
- Eyebrows that are improperly arched can project the wrong image. When your brows have a concentration of untamed growth close to the bridge of the nose, you appear constantly harried or annoyed. If the opposite applies and you've allowed your brows to grow wild at the outer edge, you look unkempt. Brows, as a general rule, should match the color of your hair, especially if you are a blonde. Margaux Hemingway, a natural blonde with strong dark brows, turned the breaking of the rule into a beauty asset. But you had better be sure that rule-breaking works well for you or you've added half a decade to your face. An experienced hair colorist can lighten your brows in less than 15 minutes.



AL ROBBINS

Take some "before" photos and then launch your refresher course.

Way Bandy, makeup artist extraordinaire and author of *Designing a Face* (Random House, $8.95), tells us that the eyebrow should begin directly above the very inside corner of the eye. It should gradually taper to the outside corner of the eye and stop at no definite point.

- Believing that the same color foundation is a year-round friend. Just as the sun moving through seasons casts light in different ways in different places, you should be aware of the light in which you live. If you bought a bottle of foundation months ago and are still using that color exclusively, it's probably wrong for you. Skin tone changes and the foundation you selected when your tan was fading looks totally unnatural when your tan is gone. It shouts, "makeup!" Today's foundations are intended to be sheer.



Luxuriate with scented bubbles and blissful thoughts of marvelous you.

Devote a week to your persona tune up, and stick to a schedule. Bu an accurate scale and keep a daily morn ing record of your ups and downs. Thin cottage cheese when hunger strikes. Pla one evening to luxuriate in the tub wit blissful thoughts and bubbles. Book manicure and a pedicure. Many salon offer a full day of sybaritic treats that giv you a total day of rest, recuperation an renewal. Find 15 minutes a day to exer cise, even if it's jumping rope in th laundry room. You'll feel better and wi have burned up 180 calories.

Slip into a simple black sweater an go to the five and dime for your "before pictures, a dozen or more. Take the home and analyze them before the firs morning of your wonder week. A wee later, have a good portrait taken of th new you. Finally, congratulate yoursel for you've just completed a refresh course on good grooming. ■

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CATS 'N DOGS

By MORDECAI SIEGAL ☐ Wine glasses were drained, the dessert remained in the refrigerator unopened and the newlyweds prepared for bed. Harold wore his silk pajamas. Marilyn was already tucked in. Before the bridegroom could move out of the bathroom doorway, Siegfried trotted all his 95 pounds in from the living room and hopped onto the foot of the bed to stand guard at his mistress's feet as usual. He curled up and had gone to work for the night as he had for the past three years. But that was all before Harold. The honeymooners laughed. Marilyn tried to shoo the big German shepherd dog away but he would not leave the bed. He stretched out and rubbed his head against Marilyn's knees. She blushed and Harold gulped with something between embarrassment and jealousy.

Harold suggested that they try to ignore the dog for a while. As he came to the edge of the bed Siegfried uncurled his massive body and sprang to all fours. The dog didn't exactly snarl but didn't look any too friendly, either. He angled himself between Marilyn and Harold whenever the anxious man tried to get into the bed. It soon became clear that Siegfried wasn't about to let him enter the bridal bed. The situation continued unchanged for 30 minutes. The air was tense and anxiety-ridden. It was a stand-off.

Marilyn commanded the dog to leave the bed but the mighty defender paid no heed as long as Harold remained in the room. It was reminiscent of King Kong hanging onto the building with one hand and fighting off the gnat-like airplanes with the other. From a special frame of reference it was romantic and quite touching. From another perspective it was terrifying, and inevitable, taking into consideration the circumstances of the past three years.

Harold finally moved into the living room to claim the sofa. Marilyn soon followed with sheets, pillows and blankets. They tried to salvage the evening by telling themselves that they had the makings of a good Broadway comedy in this. They closed the bedroom door leaving Siegfried alone in the bed to contend with his madness by himself. Harold started to clown around as his bride made up the sofa. He grabbed her and fell to the carpet in an embrace just about the same moment that Siegfried began to howl. It was a soulful sound which at first sounded like a distant coyote but grew louder and more urgent like a neighborhood werewolf. The amorous couple sighed, released each other and got up from the floor. The honeymoon was definitely over.

Siegfried behaved exactly as he was genetically organized to behave. His training and encouragement went hand-in-glove with his natural inclinations. For three years Marilyn Hill placed him in charge of defending a well-established territory and socially organized pack (or family). His position and duties were absolutely clear. He barked and attacked all intruders as soon as he discerned a threat. He was rewarded with approval and affection for his territorial behavior. He slept atop the bed at the foot and considered that area his lair. It is little wonder then that he refused entry of this interloper into the inner sanctum of the Hill family.

Harold represented a new and consequently threatening difference in the population density, a violator of the dog's territory and, most important, an impending threat to the well established social order of rank. A dog or wolf that has held leader status will not tolerate a challenge to that position without putting up a great struggle. It is simply a matter of dominance and subordination.

Changes in any animal's environment create apprehension, fear and anxiety which eventually lead to physical stress. Many so-called neurotic behaviorisms in dogs are a result of fear-provoking changes in the environment, such as noise levels, unusual weather, harassment of all sorts, additional population, territory violations and changes in pack structure.

Siegfried should have been introduced to Harold on a subordinate dominant basis. Over a long period of time Harold could have behaved in a dominant manner with the dog by placing his leash on his collar and taking him for walks, giving him practice obedience commands, feeding him, grooming him and all the other activities connected with his needs. If the dog had been obedience trained, Harold could have run him through his paces at every opportunity with gentle authority. A dominant/subordinant relationship would have developed with the dog eventually accepting Harold as a member of the pack structure who is higher up on the social scale.

When it was decided that Harold would be moving in, the dog should have been given a new (*Continued on page 95*)

Meadowcraft. What more can you say?



Quite a bit more.

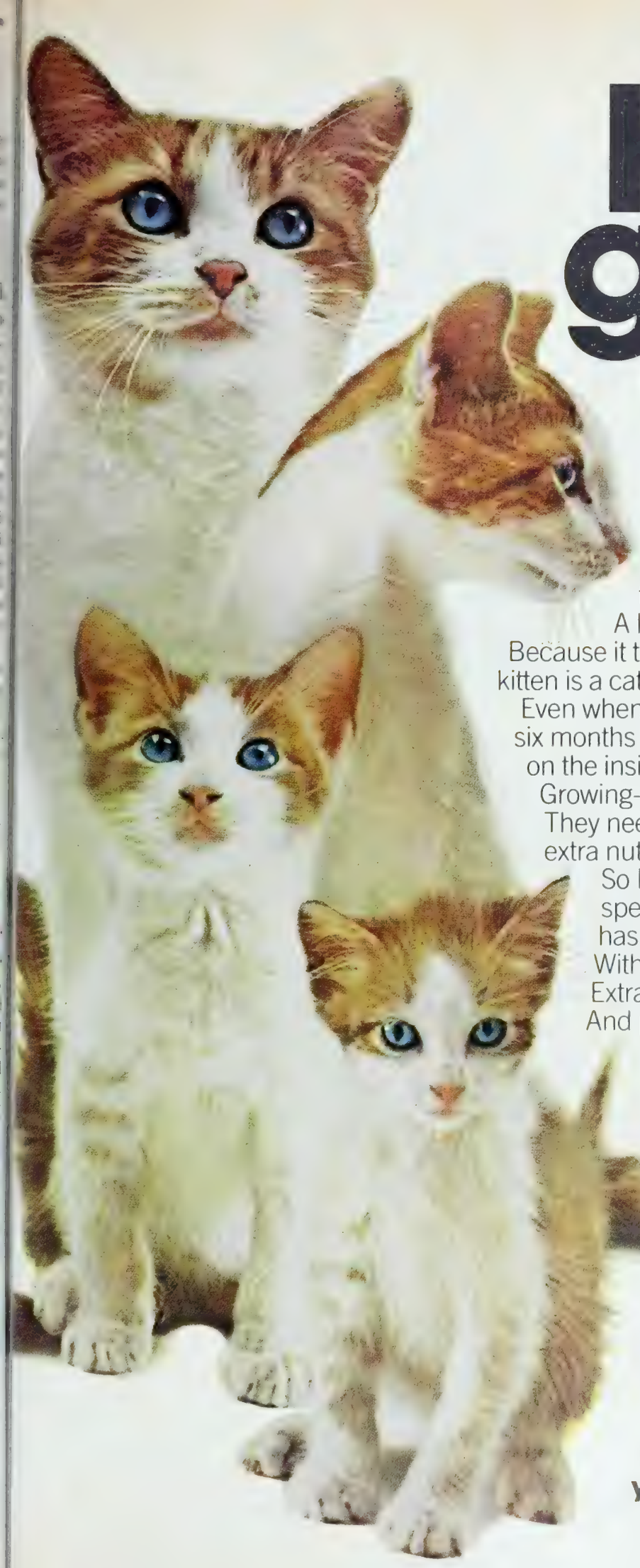
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Cats 'n Dogs

Continued from page 92

sleeping-guarding position in the living room. A large basket, box or blanket could have been improvised as a new lair or private territory. Once the dog accepted this change Harold's entry into the household would have been somewhat easier for all concerned. Siegfried's refusal to allow Harold into the bed was irrational and neurotic, at least in the technical sense. However, had he been punished for his behavior he might have become irretrievably neurotic.

Poor Harold was forced to sleep in the living room until a professional trainer was able to work with both of them. The technique was to run man and dog through an accelerated basic obedience course so that Seigfried became conditioned to accepting Harold as a dominant figure. The trainer corrected the dog every time he attempted to get up on the bed and walked him to his new sleeping quarters.

When confronted with abnormal behavior in dogs, look for the cause. It is usually connected with some change in the animal's environment that violates his needs or natural instincts causing fear or anxiety. Correcting the environmental factor is the primary step toward cure. Patience, affection and gentle behavior modification are best for affecting change. However, sometimes a basic obedience course is the best answer. ■

This column is adapted from Mordecai Siegal's Happy Pet/Happy Owner Book: How to Recognize and Handle the Emotional Problems of Your Pet, *to be published in July.* *© 1978 by Mordecai Siegal, published by Rawson Associates Publishers, printed by permission.*

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THE NEW THREE R'S
REMODELING, RENOVATING, REBUILDING

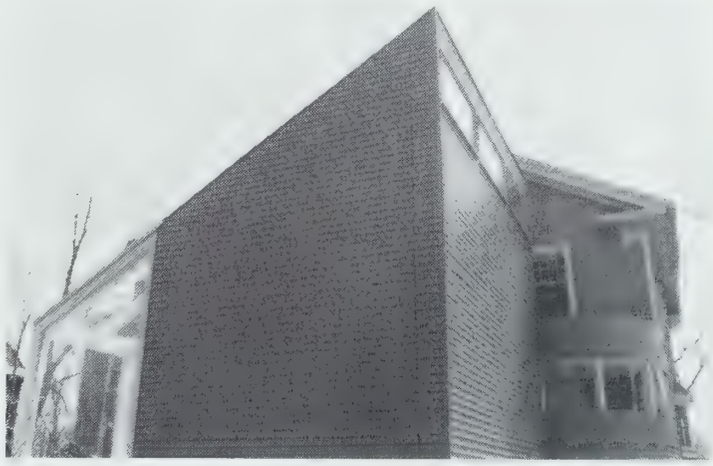
A spirited change of the structure in our life can erase frustrations, mend rifts and encourage more creative use of our time. A respected group of contractors–members of the National Home Improvement Council–stand ready to help.

By JOHN H. INGERSOLL

A FRESH POINT OF VIEW

Blessed with the sight of peaceful greenery and gardens, but saddled with a ridiculously small kitchen and a separate garage that was falling apart, the owners of this suburban Chicago house added on relief from their restrictions and found a new way to savor the changing pleasures of their site. The rising angular shape of the addition is a stroke of the designer's pen made for life within. The space contains a greatly enlarged kitchen which melts almost imperceptibly into an area that is nominally a family room but spiritually a more uplifting and dramatic space. For one thing, the volume is open. The ceiling rises to the peak of the roof angle. Just below the peak are clerestory windows facing west, a position to catch the afternoon light, but keep summer heat gain to a minimum, an energy saver. (*Continued*)

Great care was taken to match new aluminum siding and wood trim to the existing house, built in 1910.



JESSIE WALKER



The New Three R's
Continued

Breakfast with the morning sun; dinner under a mantle of stars, and a green garden within at all times.



Glazing is wrapped around the lowest portion of this new wing, facing east and north—a true greenhouse atmosphere. What evolves is the cheeriest of plant-laden environments for breakfast, even on gray days. On clear nights, the space is rich with romance, moon and stars a complement for low lights on a dimmer switch. The rattly old separate garage was removed and replaced with car space beneath the floor. Autos enter from the west side of the house. Stairs now connect the expanded kitchen directly to the garage, which is, in addition, a mud entry for the children. For this northern climate, all glazing is insulated, including sliding doors leading from this space to a terrace garden. Linoleum in the kitchen, gray woodwork and flowered wallpaper in the former cramped quarters were replaced with white trim, white walls and polyurethane-finished white pine floors in the expanded kitchen and new wing. The architects, Booth, Nagel & Hartray of Chicago, working with an enlarged plan, managed to fit in a pantry and laundry room, much needed utilitarian extras. Interiors are by Eleanor Patera of Casella Interiors, Winnetka, Ill.

Freestanding counter in foreground, left, *marks the outpost of kitchen. Remaining space is devoted to dining, relaxing, entertaining and projects.*

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The New Three R's

KITCHEN ORDER BORN OF CHAOS



Existing kitchen in the house purchased by the Tamuras had too few counters, too little storage. Renovated version with island range and storage where needed is a joy.

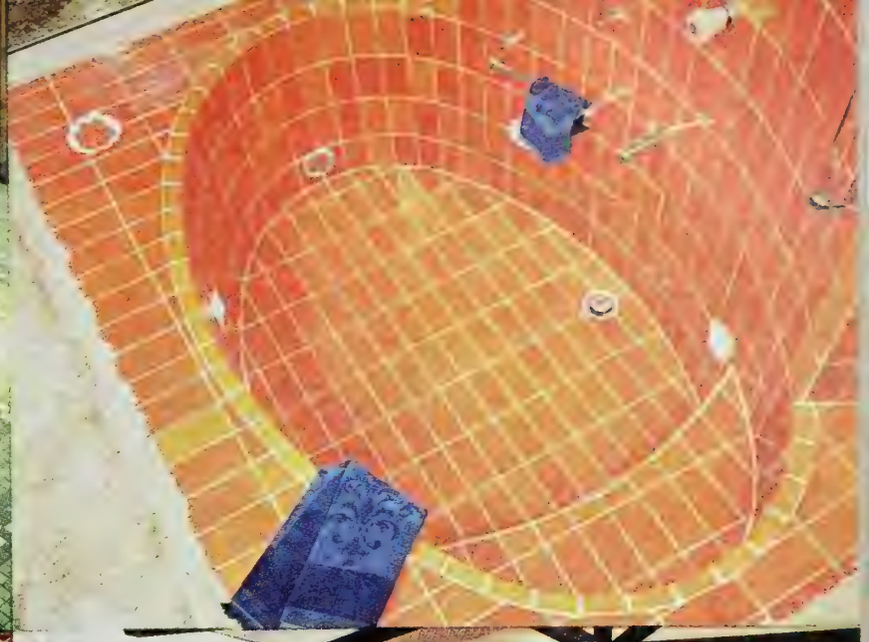
By most measures, the kitchen you see in the photograph below wins honors as the best organized. It grew that way for two overlapping reasons. The existing kitchen, before renovation began, was an exercise in frustration for the owners, Mr. and Mrs. Mits Tamura. Though the burners worked and the faucets delivered water at reasonable pressure, nothing else ever seemed to be in a place where it was needed at the time it was needed. This was a source of deeper anguish for Mrs. Tamura, whose avocation is cooking. It was she who contacted architect Marjorie Wintermute of Portland, Ore., after a day when she discovered that the new refrigerator wouldn't fit through the kitchen door. "That did it!" she recalls. "I knew then nothing would please me but an entirely new kitchen." The remodeled design is for a "lazy cook," she says. "Everything is where I need it." (*Continued*)



CHARLES PEARSON



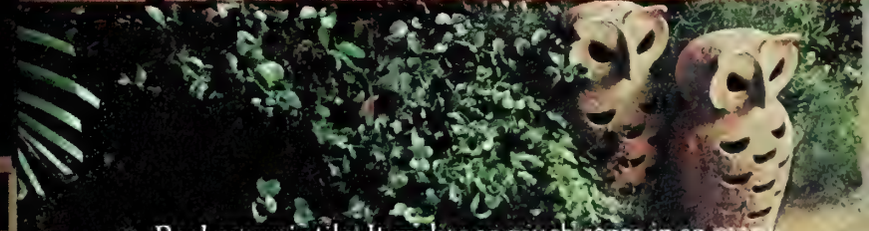
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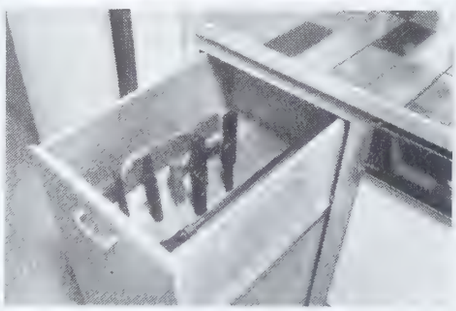
American Olean is Ceramic Tile.

All storage in the remodeled Tamura kitchen was planned with copious notes from Mrs. Tamura for architect Wintermute. "Sam" Tamura (as she's known) was precise about her needs and the reasons for them. For example, the large triangular island range evolved in shape to follow the contour of the room, and in size to hold the skillets, pots, long-handled forks and spoons, pot holders and other accouterments of a *chef extraordinaire*. "It's simple," Mrs. Tamura explains. "I wanted *all* my cooking gear where I cook. Why have it anywhere else?" The stainless steel surface of the range counter gives her cleanable space to mix and add the last-minute sauces. Spices play a large role in her culinary art, and most get tossed in during the bubbling or boiling stage. Thus, she had special cabinets installed alongside the island. Shelves are two spice containers deep: Behind thyme, for example, is a second can of thyme, ready in the event the first runs dry during the preparation of a dish. And the spices are stored alphabetically, top to bottom, left to right. Is the new kitchen satisfactory? "I've never been so happy."

There is a place for everything and everything is in its perfect place.









Top, left: *Spices are stored conveniently, where spices are used.*
Top, right: *Mixing equipment is collected in a single spot, with bowls easily reached on sliding shelves.*
Bottom, left: *The custom-designed drawer holds knives, sharpener and a number of cutting boards.*
Right: *Breakfast nook has informal china, cutlery stored above.*



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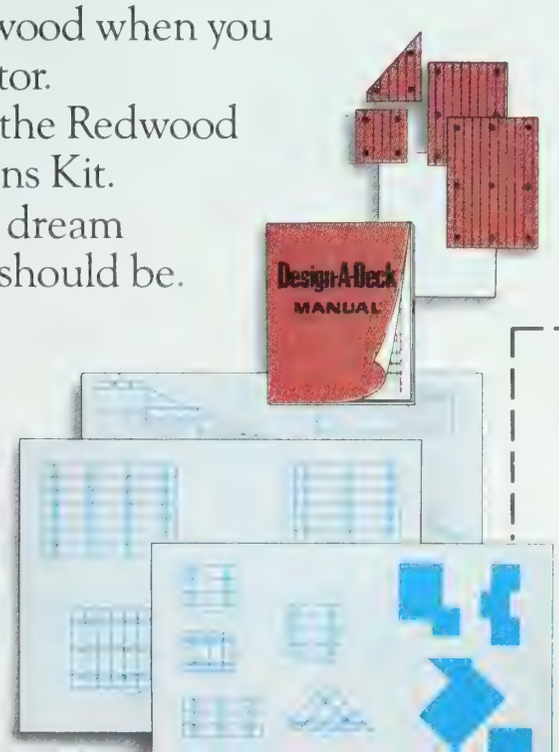
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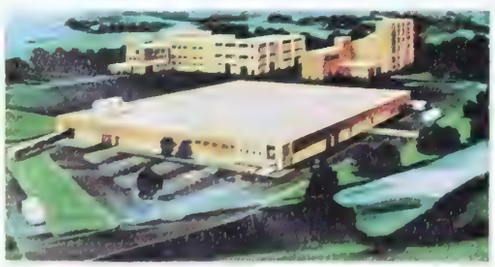


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Look at more than costs.

You'll want two or three reliable dealers to evaluate your house and make recommendations. When comparing estimates, price should not be your only consideration. Ask for an itemized list of exactly what you'd be buying, and a sketch of how the system would be installed. What kind and size of equipment is recommended? What are its operating costs? Are they going to install more insulation? What noise can you expect? What does the warranty cover?

What size equipment?

Cooling capacity per hour is expressed in British Thermal Units (Btus). How much you need is based on the size of your house, its floor plan, the direction it faces, window areas, and existing insulation. Since all dealers will be using the same figures, their assessment of the cooling capacity necessary should be nearly the same. Too wide a variance here means something is wrong; ask each dealer to re-work his calculations.

Proper sizing is all-important. Too small a unit just won't cool enough, but too large a system can be as bad. It will lower the temperature rapidly and then be shut off by the thermostat before the proper humidity level is reached. And you'd never enjoy the comfort a properly sized system provides by removing heat *and humidity* from the air.

What is the Energy Efficiency Ratio of the specified brand and model?

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Are the claims for the equipment certified by the Air Conditioning and Refrigeration Institute?

If so, you know they've been validated by rigid testing procedures. Certification means you're getting accurate ratings on the equipment's cooling capacity, energy efficiency, vibration and sound measurements, and performance.

What do the warranties cover?

Are they 'full' warranties, or do they state limitations on what the manufacturer or dealer will do? For example, replacement of a defective part could be covered for the cost of the part but not for the labor involved. Be sure you understand what is being promised, and for how long a time.

Is insulation going to be installed?

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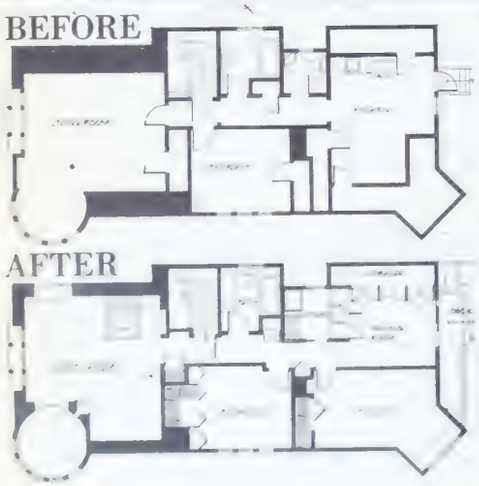
Airtemp

AGED LOOKOUT WITH A NEW OUTLOOK





ELYSE LEWIN



Vintage exterior of this 1909 house was little changed. Before: *Space in attic apartment was poorly arranged.* After: *Reorganization made space for a dining room.*

San Francisco must have more than 200.000 weathered houses radiating charm, poised for restoration —perhaps the richest lode in America. Yet, breathing 1978 life into a 1909 house (the age of the house pictured here) takes a sensitivity not everyone possesses. Architect Kirby Ward Fitzpatrick has the touch. He purchased this house at a time when it was cut up into four badly planned apartments. Reserving the top floor for his own aerie, Fitzpatrick cleaned up, reworked and re-rented the lower floors. With an eye for the dramatic, a studied sense of the past, and a drop or two of whimsy, Fitzpatrick then reshaped his own apartment. Dropped ceilings in the dining, living and sleeping spaces were the first of the old elements to go. Instantly, a warren of tiny rooms became luxurious space, amplified, where rafters were laid bare, by the original rustic nature of the house. He added to this country-in-the city feeling with redwood board paneling on many interior walls. Redwood surrounds new sliding glass doors leading from the dining room, also new, to a roof garden and two-tiered deck of redwood. (*Continued*)

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The New Three R's
Continued

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Superb vistas from nearly every window in the apartment strongly swayed architect Fitzpatrick's decision to buy this building. Interior scenes show the pleasing results of removing old dropped ceilings. To conserve energy, ½-inch insulation board was installed between the rafters and secured in place with redwood battens. A wood-burning, pot-belly stove in the living room rounds out the country atmosphere. Furnishings are consciously eclectic—fusing old and new, found and refinished. Typical is the mid-19th-century solid oak dining table, which Fitzpatrick found caked with paint and about to be discarded by a postman and his wife who were unaware of its value. The loft ladder, however, is a new work of art by San Francisco artist Douglas Holmes.











Top: *Arched window is a view-widening replacement for a small double-hung sash. Dormer to the right in this living room scene is also new.*
Center, left: *Indoor plants may be exchanged now and then with those set outdoors on the terrace garden, reached through glass doors directly off the dining room.*
Center, right: *Opposite end of the living room contains a conversational furniture grouping. Rafter tie-bars replaced aging tie beams, and also incidentally amplified the verticality of the space. Black sculpture against back wall is a ladder to small sleeping loft below skylights.*
Bottom, left: *Tucked-away guest bed in the study overlooks the tree tops. New triangular window pivots at the center of the room.*
Bottom, right: *Cupola room, just off the living room, is a delight.*

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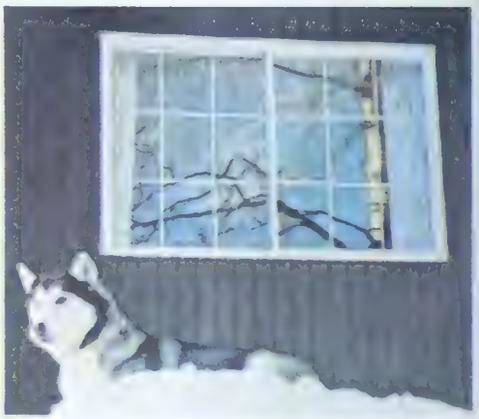
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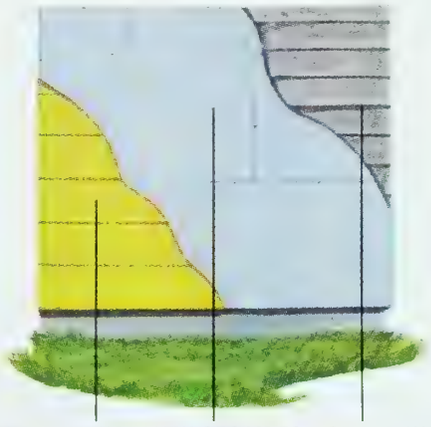
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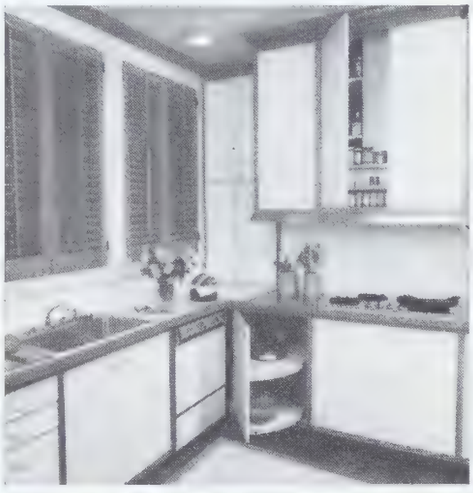
The New Three R's

ONCE OVER BRIGHTLY

Understated design in the kitchen wears more comfortably over the years than faddish surprises. It was in the former mood that San Francisco architect Thomas Higley approached the redesign of a large, but inefficient, mid-1930s kitchen in a city apartment. Higley's theme for change was white accented by natural oak. New cabinets, walls and counters are white; the hardware, white porcelain knobs. All trim is natural oak; the floors are oak plank, grooved and polyurethane finished, and the white pine shutters are stained to match the oak. The shutters filter daylight, and hide a "nothing" view—the side of another building. Incandescent and fluorescent lighting, also understated, is built in overhead or masked beneath the wall cabinets. Range burners are set into a stainless steel surface, which extends for 18 inches to the right and left of the range top, and provides a resting place for hot pans. Additional counter space in the new kitchen eases the chores of preparing food for parties, which the owners hold with some frequency. With the same purpose in mind, Higley specified two KitchenAid dishwashers. (*Continued*)



Existing kitchen in this San Francisco apartment was low on storage and poorly organized. Increased and organized storage was one remodeling aim that was accomplished. Cabinet spice rack wraps around the vent duct; the pan shelves below cabinet swing out.





ELYSE LEWIN

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Redesign was guided by a need for working space to ease entertai

Counter space was increased throughout the to ease the chores of preparing and serving the numerous dinner parties the owners simple maple block table, also designed b tect Higley, provides still more surface s well as a pleasant setting for breakfast and other i meals. Higley even specified two KitchenAid dishwas accommodate the flow of party tableware. Additiona taining aids include a separate bar sink, an undercou maker and an instant hot water dispenser.



View here is fr dining room. C and stemware stored at right sink is in view



Swing-out pot pan shelving is new idea, but a good one—it cookware wher needed. One of dishwashers is



Table in foregr is built of mapl block lumber, bleached in the and left natural around the edge

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STAINED GLASS COMES TO THE RESCUE





LEFT PHOTOGRAPH, ELYSE LEWIN; RIGHT PHOTOGRAPH, CHARLES PEARSON

Stained glass has been used most often as a design element. Here, it's a solution to problems. In the first example (*far left*), an existing kitchen window overlooked an adjoining house, a dull view. Yet, the family needed daylight. Architect Thomas Higley had a contractor punch out the window; shield the view with stained glass by artist A. D. Shaffer, and admit daylight through clear glass around the rim. In the second example, stained glass by designer Julia Spence of the Neil Kelly Co., Portland, Ore., provides the right combination of light and privacy for a bathroom that faces the street. Window inspired mirror design.

Far left: *Needed daylight flows through the clear glass rim and stained glass of this lone kitchen window, eliminating the view of an adjoining house wall.*
Near left: *Stained glass in bath window affords light and required privacy in street-facing arched window.*

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THEIRS



OURS

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n Huston
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The New Three R's

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To order any, circle the appropriate numbers on the Reader Service Order Form opposite page 222. Be sure to enclose 50 cents for processing.

Bath equipment and accessories

1. Beautiful Bathrooms Begin with Basics—and the variety of materials and options has never been greater. This 36-page color brochure is full of bathroom and kitchen fixtures in handsome room settings. **American-Standard. $1**

2. "The Decorator Bath" contains many ideas for a new approach to bathroom environments. New products are featured. **TM Corporation. Free**

3. Putting in a New Bathroom? Remodeling?—the makers of Long-Bell vanities offer you unusual ways to add sparkle and glamor to the bathroom. The 16-page, full-color idea kit features helpful hints, creative suggestions and planning ideas for vanities and cabinet arrangements in every room of the house. **International Paper Co. $2**

4. Kohler Bath and Kitchen Ideas. Colorful suggestions fill this 40-page guide to plumbing products for your home. Booklet assists with product selection, color coordination, building, remodeling and decorating plans. Convenient color guide included. **Kohler Co. 50¢**

Building and remodeling

5. "What You Should Know About Roofing and Siding Before You Build or Remodel" is a 36-page, full color booklet packed with ideas and advice on exterior home care. **Bird & Son. 50¢**

6. Kingsberry Homes Speak for Themselves. Listen. New color brochure displays handsome exteriors and floor plans for a number of traditional and contemporary style homes. Color poster featuring 135 home designs also included. **Kingsberry Homes. $2**

7. Window and Door Ideas. Colorful 16-page booklet shows Pella windows and patio doors in all-wood or aluminum-clad designs for low maintenance and energy saving. Also includes interior wood folding doors. **Rolscreen Co. Free**

8. Planning a House? Heritage Homes' 56-page plans book offers a range of one-1½, two-story homes. Traditional, Early American, French, Spanish, Williamsburg, Cape Cod, Georgian, Colonial styles included. Floor plans for homes range from 1,500 to 3,800 square feet. **Heritage Homes. $2.95**

9. Everything You Ever Wanted to Know About Roofing, Siding and Residential Insulation. New, 32-page booklet answers the questions homeowners most frequently ask about home maintenance and improvement. **CertainTeed Corp. Free**

10. Ceramic Tile Makes a Lot of Sense in a Lot of Rooms Besides the Bath. Imaginative ways to use ceramic tile for added beauty and value are pictured in this new full-color booklet. **Tile Council of America. 50¢**

11. How to Waterproof Masonry Walls. This 16-page illustrated guide explains the causes of seepage and suggests techniques and products that turn wet basements into useable rooms. **United Gilsonite Laboratories. 25¢**

12. All About Insulation. Brochure shows how easy it is to install home insulation and how to upgrade your present attic insulation. **Owens-Corning Fiberglas Corp. 20¢**

13. Convenience Products That Make a House . . . Your Home! NuTone's beautiful 250-page full-color catalogue is brimming with home product ideas that make life easier and more enjoyable. Electrical equipment, bathroom cabinetry—and the NuTone Food Center. **Nutone Division, Scovill. $1**

14. Franciscan Ceramic Floor Tiles. A colorful 32-page booklet full of ceramic tile ideas that will add distinction and value to your home. **Franciscan. $1**

15. "How to Get Good Windows and Gliding Doors." Whether you're buying, building or remodeling, it makes sense to know about window quality. This booklet is full of information about design, materials and energy conservation. **Andersen Corp. Free**

16. Alcoa Insulating Windows. Booklet describes how Alcoa design reduces heat loss through frame, sash and glass, eliminating condensation, and how factory-finished surface lowers maintenance. **Alcoa Building Products Inc. Free**

17. Color it Blue . . . Or any one of 17 other colors. New, 32-page "Eljer Fashion Your Bathroom With Color" booklet includes rooms designed by *House Beautiful* and a directory of products and manufacturers. **Eljer. $1**

18. Handbook of Wood Stains. Illustrated, full-color booklet answers common questions: types of stains, how to apply, color effects, exterior and interior staining, hints for better results, when to stain, and when to paint. **Samuel Cabot. 25¢**

19. Save on Home Repairs. "Fix-It-Fast," new card file program from Britannica Home Library Service, shows hundreds of home repairs and improvements in easy-to-follow card format. Save on plumbing, electrical, heating, refinishing, etc. **Encyclopaedia Britannica. 25¢**

20. Fasten it Faster, Better and Cheaper with the Arrow T-50 staple gun. Illustrated guide shows why the staple gun is the homeowner's most versatile fastening tool. **Arrow Fastener Co. 25¢**

Bedding

21. "The Bedroom Book" from Serta, Perfect Sleeper mattress makers, is a lively guide to contemporary bedroom living and space planning. Includes construction plans for a do-it-yourself four-poster bed and information on mattress buying and maintenance. **Serta Inc. 75¢**

Carpets and other floorcoverings

22. Wait Till You See What an India Hand-Made Carpet Can Do For Your Floor. Magnificent carpet designs are shown in full color, along with decorating ideas that prove you can use these masterpieces with any decorating style. **Pande, Cameron of New York. $2**

23. "Focus on Floors"—Congoleum's 12-page guide to decorating from the floor up, features decorating tips for kitchens, family and living rooms, bedrooms, foyers and hobby rooms, plus sections on do-it-yourself installation, cost, maintenance and flooring glossary. **Congoleum Corp. 50¢**

24. "A Consumer's Guide to Carpet Performance." This handy guide helps the consumer make intelligent, performance-related carpet-buying decisions. **Bigelow-Sanford, Inc. Free**

25. Tips for Selecting Carpet. Choosing the right carpet and knowing the right way to maintain it are detailed in this booklet, as is information on spot removal and cleaning carpets with soil-resistant problems. Published by a famous name in carpet care. **Argo & Co. 30¢**

26. "How to Install Do-It-Yourself Carpet" has instructions *(Continued)*

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30. Draperies That Hang Like a Picture from Spring Crest. Colorful literature shows the beauty of spring-pleated draperies plus Spring Crest Windoware and CreStrand, the "sheer alternative." Also includes listing of Spring Crest Drapery Centers. **Spring Crest. 25¢**

31. Franchise Opportunity. Complete package outlines how to own a Spring Crest Drapery Center. Information sent without obligation. Spring Crest is a member of the International Franchise Association. **Spring Crest Co. $1**

32. Windows Beautiful, Volume VI, offers 140 pages of decorating advice. Room settings, examples of popular types of treatments, ideas for common and problem windows, how-to for measuring and sewing are included. **Kirsch Co. $1.95**

33. Vertical Blinds From LouverDrape. This 32-page booklet is filled with full-color photographs showing the use of vertical blinds to enhance the room decor. Types of louvers described; how to apply wallpaper and fabric to vertical blind louvers demonstrated. **LouverDrape. $1**

34. "The Most Magnificent Linens You've Ever Seen" from D. Porthault, via Paris: bed and table linens, the plushest terry towels and robes, in prints and embroideries. Portfolio includes 80 color pages. **D. Porthault. $2.50**

Decorating ideas

35. "Creative Paneling Ideas" features more than 40 conventional, as well as unusual, ways to use *(Continued)*

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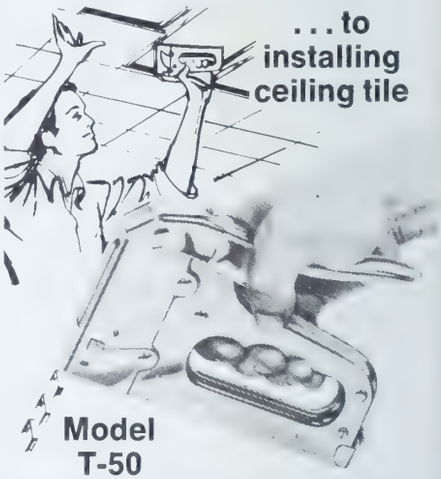
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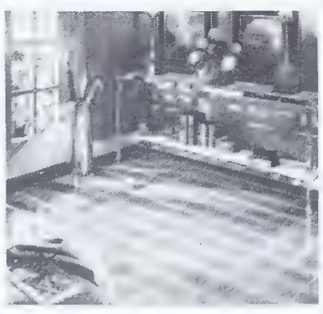
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36. Isn't It Romantic? New decorating workbook from PPG and *House Beautiful* shows how decorative mirrors are the most effective product around for personalizing your home. Features tips for using decorative mirrors in every room of the house. **House Beautiful 50¢**

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38. Wrought Iron Makes Sense Indoors and Out, and this 28-page, full-color guide to Woodard's line of wrought-iron furniture will show you how to use it. Includes tips on buying quality wrought iron, plus a miniature space planner for furniture placement. **Lee L. Woodward Sons, Inc. $3**

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42. "Getting Beauty and Value For Your Decorating Dollars." These 96 pages include decorating ideas, shopping tips, good information on care and use of furnishings. Illustrated book also has a history of furniture design and a decorating glossary. **Ethan Allen. 50¢**

43. "The Pennsylvania House Collector's Book" features 288 color pages of traditional American decorating ideas. Informative articles are illustrated with interior and exterior photos of authentic homes. Compendium of American furniture included. **Pennsylvania House. $5**

44. "Decorating Ideas With Ceramic Tile." A 16-page color (*Continued*)

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The Bow House by Bow House Inc., Bolton, Massachusetts. Clapboards treated with Cabot's Stains.

Cabot's STAINS

The bowed roofline, a familiar sight in colonial times, is today unique to the Bow House. Cabot's Stains are recommended to add warmth and beauty to the exterior of this traditional design. Cabot's Stains accent the wood grain, grow old gracefully, never crack, peel or blister. Available in 87 colors; applicable to shingles, siding, paneling, clapboards, decking, and fencing.



Cabot's Stains, the Original Stains and Standard for the Nation since 1877

Samuel Cabot Inc.
One Union St., Dept. 515, Boston, Massachusetts 02108
☐ Send color card and information on Cabot's Stains.
☐ 25¢ enclosed for Cabot's Handbook on Wood Stains.

Booklets
Continued

brochure features new products, colors and applications of ceramic tile for kitchens, baths, dining areas etc. Remodeling ideas and color schemes are described. **American Olean Tile Co. 25¢**

45. Beautiful Rooms Edition 10. Full-color booklet illustrating today's decorating trends: Oriental, new romantic, country provincial, primitive, graphic modern and tropical. Shows how to complete your room with new window treatments, decorative pillows, pictures and accessories. **Nettle Creek. $2**

46. Patterns For Living, Volume II, a magazine from Martex, includes building furniture, gifts to make with sheets, tips on entertaining, fashions to make yourself. **WestPoint Pepperell. $1.50**

47. Do-It-Yourself Ceilings for Every Room—set of nine color brochures illustrates wide variety of ceiling styles, materials and installation methods to dress up or fix up any room in the house. **Armstrong Cork Co. Free**

48. "Good Ideas For Decorating" is a colorful quarterly magazine that features tips and ideas from professional decorators. Detailed guides to re-creating the decorating ideas seen in the articles are included. **Armstrong Cork Co. One year subscription, $5**

49. "Mirror Magic"—colorful 24-page booklet shows scores of mirror decorating ideas for today's homes and apartments. Full-color photographs of 86 rooms, decorated by America's leading designers, show the latest mirror trends and styles. Dozens of decorating ideas for every room in the house. **PPG. $1**

50. Ten Terrific Things Canvas Can Do. Full-color brochure shows how canvas can solve 10 problems of shading, sheltering and decorating. Contains fresh, imaginative and inexpensive ideas. **American Canvas Institute. 25¢**

51. Lifestyles. This 196-page, full color book from Drexel Heritage Furnishings is filled with decorating ideas to help you create a home environment that reflects and enriches your lifestyle. Includes advice from leading designers, decorating tips and a revealing lifestyle quiz. **Drexel Heritage. $7.50**

Decorative accessories

52. Mirrors. Catalogue features the full line of decorative framed mirrors from one of the world's largest manufacturers. This 36-page, full-color booklet shows mirrors of every style and size in attractive room settings. **Carolina Mirror. $1.50**

(Continued)

Circle the number of booklets you want on reply card opposite page 222.

Some people just can't wait to plan their new American-Standard bathroom!



It's the new American-Standard Homebook that makes planning so exciting! 100's of tips! Practical! Money-saving!

It's always exciting to plan a new bathroom.

Now it can be more exciting!

Because with the new American-Standard Homebook, you can open up a whole new world of color. Colors to harmonize with any decor.

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Like contoured bathtubs. Deluxe molded showers. Round, square or oval lavatories. Plus water-saving toilets.

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With pages of floor plans.

With special cutout sheets full of fixtures and grid sheets to scale. So you can arrange the fixtures as you like.

So, let's plan your bathroom together. We'll help you.

Planning a bathroom is a lot easier than you think.

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When you have the new American-Standard Homebook.

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AMERICAN-STANDARD

World's leading name in plumbing fixtures and fittings

American-Standard, Dept. HB-58,
P.O. Box 2019, New Brunswick, N.J. 08903

I just can't wait to have a more exciting bathroom. So, please send me the new American-Standard Homebook right away! I am enclosing $2.

My name is _____

Address _____

City _____ State _____ Zip _____

Add beauty to your windows with...



CANVAS AWNINGS

They're lovely to look at while adding energy-saving comfort to your home. Canvas awnings at the windows keep rooms 8 to 15 degrees cooler by reducing the sun's heat as much as 77%.

And, if your home is air conditioned, canvas awnings can save you money on energy costs year after year. Tests conducted by the Small Homes Council show *savings on utility bills of up to 25%* when canvas awnings are used in combination with air conditioners.

Contact your nearby canvas artisan for awning or sunshade designs to fit any window or patio style. He will help you color-coordinate with your roofing and siding from hundreds of colorful patterns and finishes. He's in the Yellow Pages under "Awnings, Canopies or Canvas Products".

Send for folder on "How to get more out of your air conditioning and pay less for it". Plus, full-color brochure on shading, sheltering, decorating with canvas. Enclose 25¢ for postage and handling.



American Canvas Institute

Booklets
Continued

53. Wilton RWP Armetale Catalogue. Unique 17-page line drawing catalogue and fold-out mini catalogue show the full Armetale metal collection of more than 450 pieces. **Wilton Brass Co. 75¢**

54. Wood Carving. Full-color, 24-page booklet depicts wood figurines by Ferrandiz, world-renowned artist of child studies. Brochure includes biography of Ferrandiz and story on woodcarving technique. **Anri of Italy. $1**

55. Grandfather Floor Clocks. Ridgeway's "Clock Style Handbook" illustrates, in full color photographs, more than 40 floor clock styles in a choice of designs and finishes. Decorating ideas detailing how and where to use floor clocks are also included. **Ridgeway Clocks. Free**

56. Custom Wrought Fireplace Tools and Equipment. Folder illustrates hand-forged wrought-iron screens, including glass, made to fit any opening. **Custom Wrought Products. Free**

57. Portfolio of Sketches features prints of New England landmarks: Paul Revere's House, Old North Church, State House in Boston, and "Old Ironsides." Each print is 11 by 15 inches and suitable for framing. **Samuel Cabot. $4.50**

58. The Lamp: Stiffel. The Design: Timeless. All of Stiffel's timeless designs have one thing in common—famous craftsmanship. Booklet shows an assortment of styles to blend with all furniture periods. **The Stiffel Co. 50¢**

59. "Beauty is Glass From Viking." This booklet has 42 pages of pictures and text to tell you how Viking's "treasured American glass" is produced. It's a lovely introduction to glass-making and the firm. **Viking Glass Co. 75¢**

60. Art Glass. Mini catalogue presents 80 pages of beautiful color photographs of handmade glass. **The Fenton Art Glass Co. $2**

61. Tomorrow's Antique Clocks. Howard Miller Clock Co. brochure shows antique clock reproductions of chiming wall clocks, mantel clocks, grandfather clocks from $20 to $2,200. A good investment. **Howard Miller Clock Co. $1**

Food and good spirits

62. Pure, Natural Wine is now available from the House of Banfi, America's oldest and largest importer of fine Italian wines. The 12 all pure, natural Villa Banfi wines are described in a handsome color folder. **The House of Banfi. Free**

63. Uncle Ben's Rice Cookery Cookbook. How to prepare 231 delicious recipes with nourishing, economical rice. Exciting ideas for main dishes with meats, poultry or seafood; side dishes; vegetables with rice; quick skillet dishes; desserts; traditional favorites for entertaining are described. **Uncle Ben's. $2**

64. The Intriguing Taste of Almond Paste is your secret ingredient in this illustrated collection of easy recipes for beverages, breads and muffins, cakes and frosting, cookies, soufflés, etc. **California Almond Growers Exchange. 50¢**

65. Cooking With Mushrooms. Easy and elegant recipes are yours—free—with Dole's "Fresh Mushroom Cookery" cookbook. This handy book is packed with recipes for homemade soups, appetizers, luncheons, dinners, salads. **Dole. Free**

Furniture

66. Free Samples. American Drew's free "Catalog Catalog" gives you a representative sampling of pieces from the company's various lines of all-wood furniture. Included is a form that lets you order individual catalogues of the lines you like. **American Drew. Free**

67. Henredon's Pan Asian. The inspiration for this living, dining and bedroom furniture collection comes from many areas of the Far East. Some designs are copies of rare antiques while others translate ancient Oriental themes for contemporary homes. **Henredon Furniture Industries. $1**

68. Tables That Turn Heads. From Gordon's, this handsome portfolio illustrates the complete line of tables and cabinets in French, Mediterranean, Italian, modern and Oriental styles in a choice of woods and finishes. All have that little extra bit of styling that makes them special. **Gordon's Inc. $1**

69. Everything You Should Know Before You Buy Another Piece of Furniture. Here are 34 pages of facts, tips and guidelines for the furniture shopper in straightforward language. **Stanley Furniture Co. 50¢**

70. Bright Ideas for Carefree Living. Full-color, 200-page catalogue illustrates living room and family room furniture, including recliners and occasional chairs. Tips on decorating and shopping. **Kroehler Manufacturing Co. $5**

71. Imaginative Interior Design Ideas to complement traditional, Early American, and contemporary decors, plus a guide to the Clayton Marcus "At Home With America" fine furniture collections are beautifully presented in this full-color 60-page book. **Clayton Marcus. $2**

72. Get Something Going With Furniture by Lane. Color folders feature bedroom and dining room furniture, occasional tables, curios, record and beverage cabinets, home bars, wall storage units, plant stands, famous Lane love chests. **The Lane Co. 50¢**

(Continued)

Circle the number of booklets you want on reply card opposite page 222.



Plate shown smaller than actual 7¾" size

White House China
The Abraham Lincoln Plate

- **An authentic reproduction of the china pattern used in the White House by President Abraham Lincoln.**
- **The first in a series of 12 re-creations of historic White House china patterns to be issued in a serial-numbered limited edition by the Danbury Mint.**

You can now obtain a beautiful collector plate which reproduces the White House china pattern actually used by President Abraham Lincoln.

White House China

There exists, in closely guarded rooms within the White House, a collection of the china used by our Presidents over the centuries. Think of your own special thrill in not just *seeing* this White House china, but actually *owning* a collector's set of twelve historic Presidential plates.

Included in this collection will be 7¾" dessert/salad plate re-creations of the china patterns used by George Washington, John Adams, Abraham Lincoln, and nine other American Presidents. The Abraham Lincoln plate, the first to be issued, is available now in a serial-numbered limited edition. By acquiring it, you will be eligible to purchase (if you wish) each of the remaining eleven plates in the White House china collection, which will be offered one every 2-to-3 months at the same price.

Authentic Re-Creations

Naturally, the plates used by our Presidents represent the finest products of the china maker's art. These authentic re-creations and adaptations will be produced in Europe, as was so much of the Presidential china throughout our history. The time-honored techniques of old-world artistry will be combined with the best of modern technology to create a truly magnificent plate collection for your home.

Collector Plates You Can Use

Many collector plates are intended primarily for display. However, in this instance, great care has been taken to provide you with collector plates that also can be *used* on special occasions.

24kt Gold Decorations

As you might expect in official Presidential china patterns, many of these plates are lavishly decorated with gold! In every case, 24kt gold has been hand applied to authentically recreate the original patterns.

Act Now

Orders from this offering must be postmarked by May 31, 1978.

The Abraham Lincoln Plate

The Danbury Mint
47 Richards Avenue
Norwalk, Conn. 06856

Must be
Postmarked by
May 31, 1978

Please enter my order for the Abraham Lincoln Plate as follows:

_____ (quantity) Abraham Lincoln Plate(s) @ $30.00 _____

Shipping & handling @ $1.50 per plate _____

Total amount enclosed _____*

I understand that I am entitled (but not obligated) to purchase the remaining eleven plates in the White House china collection which will be issued at 2-to-3 month intervals at the same price. You will advise me of these additional plates as they become available.

Name _____

Address _____

City _____

State _____ Zip _____

*Conn. residents pay $33.71 per plate to include sales tax.

The Danbury Mint is not affiliated with the U.S. Mint or any other governmental agency.

HB

Booklets
Continued

73. "Masterpieces are Never Mass Produced." They're handcrafted, one at a time, from the solid cherry and mahogany kits of The Bartley Collection. Here's a collector's guide to Queen Anne and Chippendale kits for quality reproductions of antique furniture. **The Bartley Collection. $1**

74. Clocks. Chiming grandfather and grandmother clocks from America's oldest makers are shown in color brochure. The difference between tubular bell and chain-wound movements is explained. **Herschede Clock Co. 50¢**

75. "Good Ideas for Furnishing Your Home" is packed with more than 200 colorful idea-filled pages on buying and decorating with furniture from Thomasville. Pick styles that suit your lifestyle and learn ways to express yourself and set your home apart. **Thomasville Furniture Industries. $5**

76. Historic Charleston Reproductions by Baker shows the 47 faithful versions of the classic English-influence originals found in the charming homes of Charleston, S.C. Many color photographs and historic references included. **Baker Furniture. $4**

77. Decorating Guide. New, 48-page color brochure displays the complete Tiara II collection of bedroom and dining room furniture, featuring classic styling that mixes with all decorating schemes. The collection is illustrated in room settings with many professional tips. **White of Mebane. $1**

78. Room Planning and Color Coordination is made far simpler with Thomasville Furniture's "Homemaker's Guide." It offers 230 pages of ideas and furniture groupings for every room. **Thomasville Furniture Industries. $3**

79. 18th-Century Furniture. Illustrated catalogue presents more than 150 furniture styles, including the famous "James River" collection inspired by heirlooms from historic plantation homes of Virginia. **Hickory Chair Co. $3**

80. Daring Environments for Pleasure and Beauty from America and all over Europe—Paris, London, Brussels, Nice, Geneva, Rotterdam, Madrid, Barcelona. New decorating and furniture design shown in 148 color pages. **Roche-Bobois USA Ltd. $4**

81. The Exciting Americans. Superb selections of beautifully crafted chairs, sofas, sleep sofas, recliners, rockers and tables from several fine collections including the striking new Hunter Hill Group, the epitome of value in Early American tradition. **Maxwell Royal Chair Co. 50¢**

82. Early American by Temple-Stuart. This colorful fold-out brochure features one of the widest selections of Early American dining and occasional furniture available anywhere. Booklet provides full dimensions and descriptions to help you with your decorating plans. **Temple-Stuart Co. 25¢**

Gardening and outdoor living

83. Outdoor Decorating Guide. Booklet features practical new ideas in sunbrella awnings made of acrylic fiber. Maker guarantees fabric for five years. Included are cabanas, patio shades, beach shades, window awnings and other designs. **Glen Raven Mills. Free**

84. Redwood Design-A-Deck Plans Kit—design a redwood deck to fit *your* home and yard. Kit includes large-scale drawings, 20-page instructional manual and unique "punch-out" deck patterns to design a one-of-a-kind deck. **California Redwood Association. $4**

85. Cooking Tips and Recipes. Barbecuing, grilling, and smoke-cooking secrets are revealed in booklet. Included is a cooking-time chart for meat, fish and poultry. List of grills and accessories offered. **Char-Broil. Free**

86. Wayside Gardens 1978 Catalogue. Contains pages of popular and unusual flowers, shrubs and trees, many available only from this catalogue. Hundreds of full-color illustrations and helpful cultural information. Charge refundable with order. **Wayside Gardens Co. $1**

87. 1978 Spring All-Color Flower and Vegetable Book contains more than 3,000 varieties, many rare and unusual. New entrys include: Dianthus Lace Mixture, Coleus Tie Dyed Gold, Begonia Basel, Cantaloupe Scoop Hybrid, Cucumber Whopper Hybrid, and Tomato Bitsy VF Hybrid. Cultivation information and germination tables are included. **George W. Park Seed Co. Free**

88. The Meadowcraft Look. Quality casual furniture with versatility and good looks. The perfect indoor addition to your home. **Meadowcraft Casual Furniture. Free**

89. Brown Jordan Offers New Catalogue for 1978. Brown Jordan's 62-page catalogue in full color shows their complete line of indoor-outdoor home furnishings made of cast and tubular aluminum. Included is a special illustrated section with specifications for every item manufactured. **Brown Jordan. $3**

Heating and air conditioning

90. Perfect Climate. Brochure discusses the advantages of climate control in the home, including heating, cooling, humidification and electronic air cleaning. Shows how to cut heating costs now to 20 percent. **Honeywell. 25¢**

91. Cleaner Air. New booklet on in-the-home air pollution control describes the capabilities of air filters and air cleaners. Efficiency data on the removal of house dust, tobacco smoke, pollens and spores by a new type of air cleaner which uses no electricity is presented. **Research Products Corp. Free**

92. Add-On Heating/Cooling System Thinks For Itself. Color brochure describes the computer-controlled York Max(Miser Heat Pump that adds on to present electric, gas or oil furnaces for winter use that saves as well as high-efficiency air conditioning. **York Division, Borg-Warner Corp. 15¢**

93. The How, Why and Where of Weather Stripping your home or apartment with do-it-yourself products. Weather stripping can reduce cost of heating and air conditioning for new and old homes. Save on insulation and energy with this booklet. **Thermwell Products. 50¢**

Kitchen planning, equipment & accessories

94. Elegance in Home Refrigeration. Built-in refrigerator-freezers in many styles, individual units, and automatic icemakers are shown with specifications in this folder. There are several kitchen settings in full color. **Sub-Zero Freezer Co. 25¢**

95. Kitchen Appliances. New, 16-page brochure illustrates the full Tappan line including gas ranges, electric ranges, microwave ovens, dishwashers, refrigerators, trash compactors, disposers and range hoods. **Tappan. 25¢**

96. The Jenn-Air Guide to "Convection Cooking" tells all about convection cooking and how it differs from conventional radiant-heated ovens. This informative, colorful booklet includes recipes, energy saving tips, and how to roast meats without thawing. **Jenn-Air Corp. $1**

97. New! Picture Book V of the Loveliest Rooms in America. Wood-Mode's brand-new book features dozens of full-color installations of cabinetry in kitchens, baths and other rooms. There are 54 pages of decorating ideas. **Wood-Mode Cabinetry. $2**

98. Newest in Cooking—Touch Control Microwave oven with three memory levels and automatic thermometer. Other models include eye-level microwave ranges, gas and electric self- and continuous-cleaning ranges. **Magic Chef. Free**

99. Update With Thermador. Thermador's 20-page brochure has conventional and microwave ovens, cooktops and ventilating hoods—with specifications included. **Thermador. Free**

100. Time- and Money-Saving Appliances. Brochure *(Continued)*

Circle the numbers of booklets you want on reply card opposite page 222.



An exclusive new group of fabrics with companion wallcoverings presenting botanical designs adapted from documents in the

SMITHSONIAN INSTITUTION

Each of the exquisitely styled motifs is available in an exciting variety of colorways compatible with today's life styles.

Another outstanding collection from Schumacher—the source for fine fabrics, wallcoverings and carpets.

Available through Interior Designers and at W&J Sloane (all stores), Sanger-Harris, Higbee's, Dayton's, J.L. Hudson, Shillito's, J.W. Robinson Co. and other fine stores.

SCHUMACHER

F. SCHUMACHER & CO., 939 THIRD AVENUE, NEW YORK, N.Y. 10022

AVAILABLE WITH DUPONT ZEPEL STAIN REPELLER

presents Energy Saver dishwashers that save electricity and disposers with Quick Click mount that cuts installation time. Other products are compactors, hot water dispensers, mixers, coffee mills, **KitchenAid Division, Hobart Corp. Free**

101. Kelvinator Appliances for the Home. Complete specifications, dimensions and features of Kelvinator's full line of home appliances including refrigerators, freezers, heavy-duty laundry equipment, compact laundry, gas and electric ranges, microwave ovens, dishwashers, room air conditioners. **Kelvinator. Free**

102. Kitchen Cutlery. Complete catalogue of all Gerber cutlery: the finest knives available anywhere. All are illustrated in a new 12-page, full-color booklet. **Gerber Legendary Blades. Free**

103. Elkay Booklet of Kitchen Ideas. Deluxe book shows how stainless steel sinks give a smart contemporary look that flatters any interior, blends with every color scheme. New work-saving accessories mean easy cleaning and longer wear. Complete listing of Elkay stainless steel sinks and faucets. **Elkay Manufacturing Co. 25¢**

104. How to Choose and Care for Household Cutlery. Handy brochure describes different types of knives and their uses, what to look for in buying good knives, how to sharpen and care for your household knives. **W. R. Case & Sons Cutlery Co. 25¢**

105. Fashion Kitchens: Kitchen stylings from period traditional through today's continental look are beautifully illustrated in 44 pages of fashionable, full-color room settings. Kitchen function and planning are discussed and illustrated. **St. Charles Manufacturing Co. $3**

106. Quality Kitchen Appliances. Waste King's eight-page complete line brochure has disposers, dishwashers, compactors and Char-Glo barbecues—with the specifications of each item included. **Waste King. Free**

Mail order

107. Five Dollars Brings 16 Exciting Neiman-Marcus Catalogues, including the famous Christmas Book, to your door. The convenience of ordering from your home is like having a store to yourself, with all the service you'd expect when shopping in person. **Neiman-Marcus. $5**

108. How To Start Your Own Mail-Order Business. If you want to be free to "do your own thing," a mail-order business of your own might be the answer. A mail-order business can flourish at home in your spare time—and *House Beautiful's* two resident "Window Shopping" experts share their knowledge of the opportunities available in this mushrooming field. **House Beautiful. 50¢**

109. Two From The Metropolitan Museum of Art. First, the 48-page Spring Catalogue, presenting a range of magnificent museum reproductions, from sculpture and fine porcelain to stationery and framed prints. Also, the 48-page American Decorative Arts Catalogue, including glass, silver and needlework. **Metropolitan Museum of Art. $1**

Silver, china & crystal

110. Fine Lead Crystal Stemware from the World's Largest Manufacturer. The "Cristal d'Arques" collection of fine lead crystal stemware tumblers and accessories is styled and crafted in France to preside with style over your table. **J. G. Durand International. Free**

111. Who Can Resist Wedgwood Tableware? Our full color brochure illustrates a full range of bone china, oven-to-tableware and Wedgwood Irish crystal from Galway. **Wedgwood. 25¢**

112. "Gorham Covers Your Table." Everyone wants a beautiful table, but knowing how to make all the component parts work is an art. Now, Gorham shows you how with booklets on sterling, china and crystal. **Gorham. Free**

113. "Baccarat, the Crystal of Kings." Three-portfolio package has a stemware pamphlet, a Ceralene china color folder that features distinctive Limoges dinnerware patterns, and a brochure of fine Christofle silver made in France. **Baccarat Inc. $1.10**

114. Waterford Crystal. That's all you need to say. Color booklet illustrates the styles available in this beautiful Irish lead crystal. **Waterford Crystal. Free**

115. Swedish Crystal. Kosta Boda of Sweden offers a booklet describing how their handmade crystal is produced and a brochure illustrating their various designs. **Kosta Boda USA Ltd. 25¢**

116. Something for Every Table, Every Taste, from Denby Ltd. This brochure shows all the tableware patterns in casual stoneware and fine stoneware, made to coordinate with the company's glassware and flatware. **Denby Ltd. 50¢**

117. More Than a Little Continental. Villeroy & Boch china and crystal in a major, full-color folio collection. Unquestionably European, it's the look found in the fashionable households of France, Belgium, Germany. **Villeroy & Boch. 50¢**

118. Classics in Silverware Design are featured in these color brochures from International Silver. Patterns in sterling, silverplate, pewter, gold electroplate and new continental-size stainless are shown. **International Silver Co. Free.**

119. Franciscan New Dinnerware and Crystal Patterns for 1978—more than 30 new patterns of dinnerware and crystal including florals, sculptures, abstracts, classics, geometrics and even bright solids. Also, the first hand-painted microwave cookware. **Franciscan. $1**

120. "One Name Says It All." When it comes to silverware, Reed & Barton's expertise is evident in this 32-page booklet illustrating 48 different flatware patterns in five different metals: sterling silver, sterling II, silverplate, stainless steel and pewter. **Reed & Barton. Free**

121. Sterling Silver for Romantics, a 12-page, full-color brochure from Samuel Kirk & Son. Over the centuries, the silversmiths of Kirk have been linked with mighty events of history and the heart. Allow America's oldest silversmiths to lend a hand with your great affair of the heart. **Samuel Kirk & Son. 25¢**

122. Fine Tableware brochures illustrate a complete selection of beautiful sterling, silverplate, and stainless flatware. **Oneida Silversmiths. Free**

123. From Towle Silversmiths—A booklet illustrating 22 sterling patterns, the popular serving pieces and their uses and the story of a craft that extends back to 1690. **Towle Silversmiths. Free**

124. "Orrefors is for Giving"—a brand-new, 24-page, full-color presentation of the best of Orrefors' crystal stemware, bowls, vases, candleholders and accessories for the home. Full of exciting ideas for decorating with or giving the world renowned Orrefors crystal. **Fisher Bruce & Co. 50¢**

125. *House Beautiful's* Guide to Replacing Lost/Broken China, Crystal and Flatware. This directory of matching services lists firms who specialize in hard-to-find flatware, crystal, glass, and old French Haviland, American Haviland, general china. **House Beautiful. 50¢**

126. So Much That's So Beautiful from Noritake . . . in two, full-color brochures. A 12-page booklet shows all patterns in Noritake Ireland China; a 36-page brochure shows all other Noritake fine china and crystal, casual dinnerware and glassware with coordinated stainless flatware, linens as well as giftware. **Noritake Co. 25¢**

127. "Teatime," a book of tea and coffee parties, features tea sets in sterling silver and silverplate. There are 26 pages filled with suggested menus and recipes for special occasions from bridal showers to after theater suppers. **Shreve, Crump & Low. $1**

128. Royal Doulton of England—a unique tradition of quality, charm, and sophistication. A magnificent collection of bone china, fine china, Lambethware, and crystal patterns are illustrated in full color in three brochures. **Royal Doulton. 25¢**

(Continued on page 219)

Circle the number of booklets you want on reply card opposite page 222



PLAYFUL JUNGLE SCENES TO DECORATE WITH!

Four animals gambol in their native habitat, making a striking addition to any room! The Panda alertly watches his cubs. The Jaguar gently nudges its young. The Tiger oversees its kittens at play. The Koala nestles on a limb admiring its offspring. These delightful prints, 22″ x 28″ each, are printed on heavyweight fancy-finished embossed gallery stock. Order one for $6.50; **save $2.05** by ordering any two for $10.95; **save $4.55** for any three for $14.95; or collect all four for $17.95 and **save $8.05!** Then "cage" your menagerie with handmade bamboo-type wood frames, toned in light brown at just $18.95 for **each frame.** All prices **include** shipping and handling.

H.M. SPECIALTIES, Dept. HFAM 058
P.O. BOX 888; Teaneck, NJ 07666

Enclosed is my check or money order (no cash, please) payable to H.M. SPECIALTIES for $_____. Please send me the Animal Print(s) and frame(s) as I have indicated below:

Panda	Jaguar	Tiger	Koala		Total $
				$6.50 for any 1 print	
				10.95 for any 2 prints	
				14.95 for any 3 prints	
				17.95 for any 4 prints	
				22″ x 28″ frames at $18.95 each. How many? → ☐	$
				Grand Total	$

SEND TO_____
(Please Print)
STREET_____
CITY_____ STATE_____ ZIP_____

(Sorry we cannot handle Canadian, foreign or C.O.D. orders.) Please allow 30 days for delivery from our receipt of your order.

H.M. SPECIALTIES 250 W. 55 St., NY, NY 10019



LENOX CHINA & CRYSTAL

SEND FOR OUR FREE COLOR BROCHURE. LENOX, INC. DEPT. 2, LAWRENCEVILLE, NJ 08648.







Spirited restorations. An honest-to-goodness revival is stirring, from one end of this country to the other — down to its very roots. Intrigued by the character of older dwellings, we're inspired to renovate, rebuild and restore. It's the era of a new set of 3 R's (basic enrichments of living). Here, we view seven wonders of the land, spared from old-age doldrums; reborn! Labors of love, all. No assembly-line sameness here. Instead, there is exuberance, individuality sparked by fresh ideas and a fervor to renew. A no-frills Victorian, a candy factory relic — transformed and personalized with exceptional flair. And spirit. HB Centerfold focuses on finishing touches that punctuate and personalize, setting one home apart from all others.









A DREAM-OF-A HOUSE

What began as a childhood fantasy became this Victorian gingerbread treasure-trove.

Charles Collum's remodeled Dallas home (also on the cover) is a celebration of Victorian design. Now a Bicentennial landmark, the house began as a plain, two-story box. Collum planned the renovation with architects Leon Chandler and Gordon Clark, then set off on a cross-country Victoriana treasure-hunt. His odyssey led to stained glass in Kansas City, beveled glass in Cleveland, hand-carved paneling from mansions in New York. It all fit together like a giant jigsaw puzzle. The "simple" renovation became much more: one widow's walk, a turret and 15 detailed rooms later, Collum discovered the Victorian mansion of his childhood dreams.

CHARLES COLLUM







Each room shows planning and attention to every detail.
Opposite: *in the master bedroom, a carefully angled vignette of the fireplace, chandelier and turret.*
Top: *the entry sparkles with beveled glass. In the dining room, carved columns and antique stained glass.*

Every detail is carefully researched for authenticity and period continuity.

As the renovation expanded, the Victorian theme demanded authenticity. New and existing materials were coordinated. The third and fourth floors, added to house the master bedroom, bath and study, were built on a steel support to relieve weight on the older building. Cupolas, ironwork and stained glass windows unified the exterior Victorian theme. Interiors, often planned around pieces from Collum's collection, were further embellished as work progressed. The master bedroom has woodwork from the Rosa Coplon mansion in New York. The entry combines old and new finds: stained glass from a Kansas City theater, carved lions unearthed in Dallas. In the dining room, Tiffany-style glass from old mansions. In the bathroom, a stained glass window copied from artist Maxfield Parrish by John Kebrle.







The hand-carved woodwork of the master bedroom arrived in a thousand pieces—it took a crew of 20 to asemble the jigsaw room. Plants and stained glass create a lush solarium in the bath.

FOR DETAILS, SEE PRODUCT INFORMATION





2

SPARE, AMERICAN STYLE

'It said Americana to me, with its brown shingles and white trim.'

This late Victorian house, though certainly not a museum piece, intrigued architect Stephen Levine. "A special quality of airiness and light permeates the house due to large windows, high ceilings and well-proportioned rooms." To emphasize this sense of space, Levine opted to keep the house very spare. Most of the furniture was built in, leaving a clean expanse of the original pine floor. He banished one wall, resurrected the doorway trim—now a surreal frame.





ARMEN KACHATURIAN



Artist La Verne Dagras Levine perches on stairs that lead to the attic bedroom. The newel post reveals the simple, original moldings of the house.







A second, modern bath was added to the large house. Fireplace ledge gives built-in extra seating.

3 HIGH LEVEL

Taking it all in from the mezzanine.



By balancing assets against liabilities, architects Paul Segal and Michael Pribyl of Paul Segal Associates parlayed this one-level apartment into two. On the plus side was the apartment's location in one of New York City's finest turn-of-the-century landmark buildings. It had 14-foot high ceilings, elaborate woodwork and sweeping views of Central Park. On the minus side was an awkward plan, as well as limited floor space. Owner Bernard Rogers was delighted with the solution: the insertion of a mezzanine through all three rooms that still retained the integrity of the original space. In fact, the architects sought a strong contrast between old and new. "We didn't want a question about which was which," says architect Segal. □ *By* SUSAN GRANT LEWIN



MARIS/SEMEL

Projecting into the living room, a curved balcony extends out from the mezzanine, offering an excellent place to observe the action below. Steps in the bedroom provide access up to the study/library. The wonderful mix of furnishings all belonged to the owner.





FOR DETAILS, SEE PRODUCT INFORMATION

The mezzanine appears as a distinctly separate object within the original space, yet it is supported by and tied into the adjacent walls. Its function is two-fold: it creates an intimate scale within the full-height space and it serves as a study. The spatial experience from the mezzanine is almost like standing on the observation deck of an ocean liner, an image reinforced by white safety-pipe railings and Plexiglas panels. Christina Tsiang was assistant.



The architects relocated the kitchen beneath the new mezzanine, so that one is over it when seated at the desk, looking directly into the dining room. The original doors continue beyond the seven-foot-high mezzanine level.



4 ONCE UPON AN INN

"We're only doing this once and we're doing it for us," vowed Nils and Sieglinde Anderson when they undertook the authentic restoration of this early 19th-century New Jersey stone house. Once an inn on the Philadelphia to Saratoga coach line, multiple owners and "modernizations" had erased most of the home's Colonial details. The Andersons, who live and work on the property, researched and replaced wood moldings and trim. They gathered antique hardware and furnishings throughout the countryside and, when necessary, ordered reproductions. So no radiators would disturb the Colonial charm, they installed radiant ceiling heating.



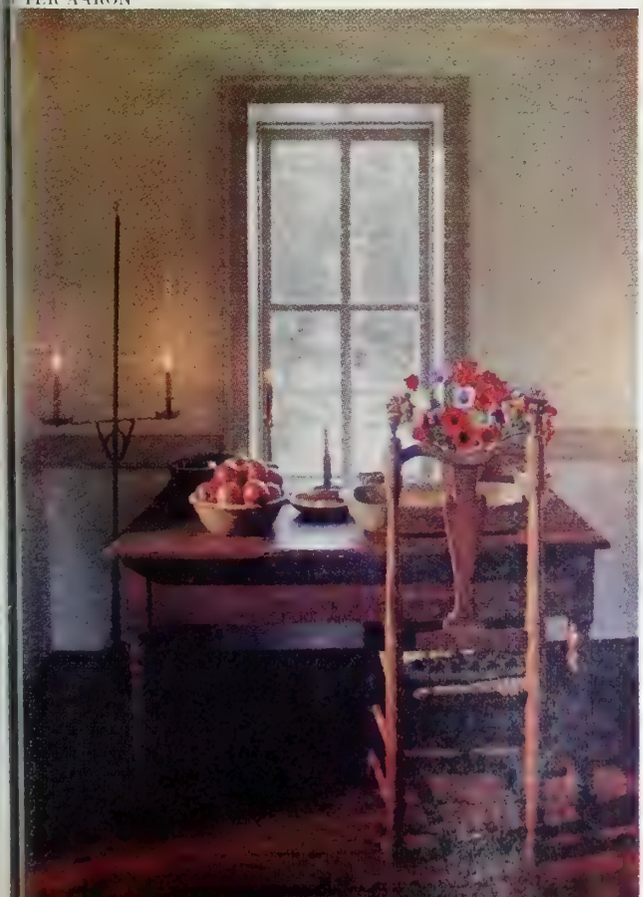
The keeping room and now-modern kitchen once housed the dining room of a 19th-century inn.



A coach house of stucco and stone
s restored to its Colonial
oots–with a contemporary spirit.



TER AARON



Nils and Sieglinde Anderson haunted antiques shops for years before they bought their home. Their invaluables now include the tiger's-eye maple fourposter, c. 1780, a grandfather clock, c. 1790, in the living room and, in the kitchen, 19th-century hutches, pie safe and a dry sink that are still used daily. At left, *pine table and chair from the pre-Revolutionary period face a window that shows the deep reveals of the old stone architecture. In the living room, a few favorite contemporary pieces blend with the old.*

5 SMALL WONDER

The liberation of an 18th-century saltbox.



From the outside, this clapboard and shingle saltbox cottage in Sag Harbor, N.Y., appears just as it has for 200 years. All the changes are inside. Mr. and Mrs. Lou Fink found it—"in appalling condition"—nine years ago for $13,500. For the next six years, doing all but plumbing and electric work themselves, they removed walls, doors and, in one case, a ceiling. Mrs. Fink did the painting, her husband the handiwork and the result is an open, contemporary scheme within the old context. The cost: about $11,000. Mr. Fink, a fine artist, then converted the garage into a studio and laid a brick floor. The cost of that renovation totaled about $5,000.





OTTO FENN







The cottage's original entrance; front hall with old pine door and floor; heightened first floor landing; dining room and kitchen, where doors were removed to project a spacious image; cozy den, converted from a summer kitchen, fitted with shelves and seating to utilize every bit of wall space including corners.











Built-ins maximize spaces in living area and tiny office. No walls divide the living/dining room. Mr. Fink in his backyard studio—formerly the garage—where light pours in from skylight and sliding glass doors. Note: An exhibit of his art begins in May at Environment Gallery, New York City.

FOR DETAILS, SEE PRODUCT INFORMATION

6 A SWEET LIFE





Super-large factory spaces can give downright luxurious living when compared with much new construction that is currently available. It is no wonder that architect Cecil Baker (of the Philadelphia firm, Baker, Rothschild, Horn and Blyth) and his family have carved out a residence for themselves in an abandoned candy factory in Philadelphia. The existing steel beams, painted red, became a strong design feature, as did some of the existing brick walls. "Because of the lack of a good exposure," says architect Baker, "a vaulted dome in the roof lights a center well through all of the levels."

By SUSAN GRANT LEWIN



TOM CRANE

From forlorn factory to an exceptional dwelling.



FOR DETAILS, SEE PRODUCT INFORMATION

To achieve a feeling of intimacy, architect Baker raised floor levels in some areas and dropped ceilings in others, such as the living room. This contrasts with the open well that has a sculptural staircase, above. *Glass blocks provide privacy with light in the master bedroom's shower/bath. The fireplace, serves as a sculptural divider.*



7 ROOF RAISING



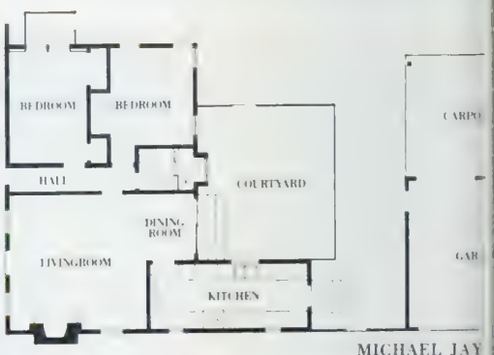
FRITZ TAGGART

Editor J. BRADLEY REITER ☐ This is the private world of art dealer Leo Duval—airy, open, luminous, secluded from neighbors and buffered from Los Angeles street noise. It was an unremarkable little 30-year-old house until Duval and designer John Patton raised the eight-foot living room ceiling to 14 feet with a new skylighted roof and closed off street-side windows. Two bedrooms became one bed-sitting room, which opens to its own walled sunning-bathing spa, a hidden garden retreat screened with broad-leaved bird-of-paradise plants.

Upper reaches of the living room were once the attic, the exposed beams now giving the room dramatic pattern. Black-and-white dining room was created by enclosing part of the courtyard. Opposite: *A short, mirrored hall leads to the bedroom. The "canyon view" is artwork. The mirror hall reflects it. Courtyard pool is warm and agitated.*



FOR DETAILS, SEE PRODUCT INFORMATION



MICHAEL JAY

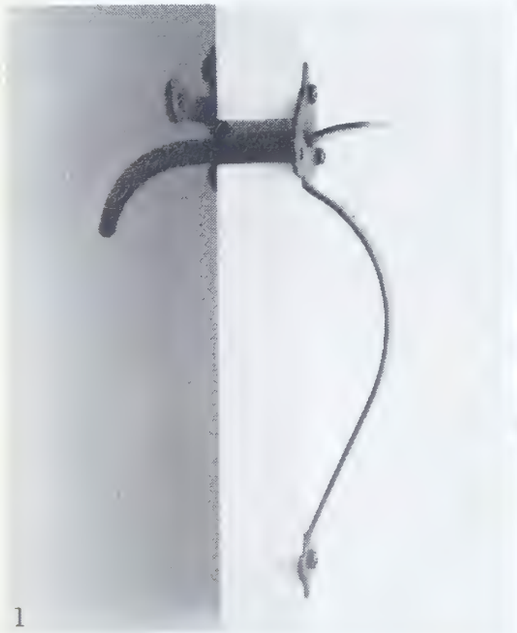




Finishing touches with personality

Get a new handle on things— or a knob, or a pull or ring.

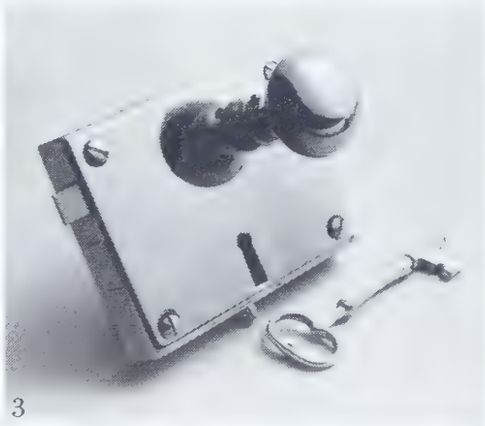
Well-chosen details can transform an unexceptional house into a warm and personal retreat. These finishing touches add personality to ordinary doorways, floors, ceilings and baths. Color is no longer just for floors and fabrics; it's at your fingertips with the turn of a doorknob; it's underfoot as you cross a threshold. Ceilings, too, can be an expressive medium, just as they were at the turn of the century.



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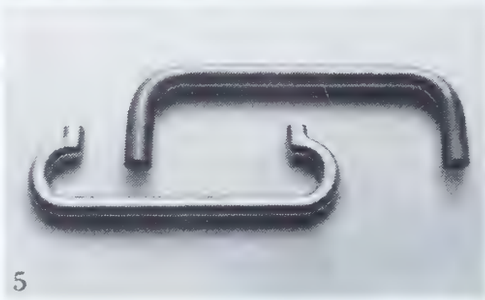
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5

RICHARD JEFFERY



All prices are approximate.
Opposite, from the top:
Ironmonger's gray door handles are made of sturdy nylon, $25 the pair;
Black resin door handles combine good looks with low maintenance. From the Ironmonger, they're $15 the pair;
Italian-designed red offset door pull, $50, is also from the Ironmonger;
Solid brass doorknob is elegantly fluted and is $35 from P.E. Guerin;
Slightly below and to the left, Paul Associates' chrome flat doorknob comes in three sizes. This one sells for $55.50;
Further to the left, P.E. Guerin's brass egg-shaped knob has a soft look for $25;
Moving back to the far right, Omnia's delicately patterned blue-on-white porcelain knob from Italy sells for $15.50;
The porcelain-and brass-door handle to the left, also from Omnia, $26.50 the pair;
To the left, Ironmonger's gray door pulls are washable nylon, $6 the pair;
Further to the left, Guerin's solid brass doorknob is gracefully swirled for a sure grip and special look. It's $45;
Back to the right, Omnia's bright yellow cabinet pull, $1.50, is chip-resistant plastic;
White china knob to the left is also by Omnia and sells for $15.50;
Omnia's bright blue cabinet knob at bottom comes in three sizes and seven non-fading colors. This one is $1.50.

For openers, try these: 1. McKinney's forged iron latch, modeled after one of the earliest latching devices made here, $7 at William Hunrath Co.; 2. P.E. Guerin's brass door levers are $25 the pair; 3. Baldwin's brass rim locks, a faithful reproduction of the Colonial original, $130 at Hunrath; 4. Paul Associates' chrome ball knob, $50, is also available in brass; 5. Ironmonger's gently curved cabinet pulls in bronze, top, $3.50, or matte nickel finish, $2.50; 6. Nautical ring pull of chrome is $4.50 from Manhattan Marine.

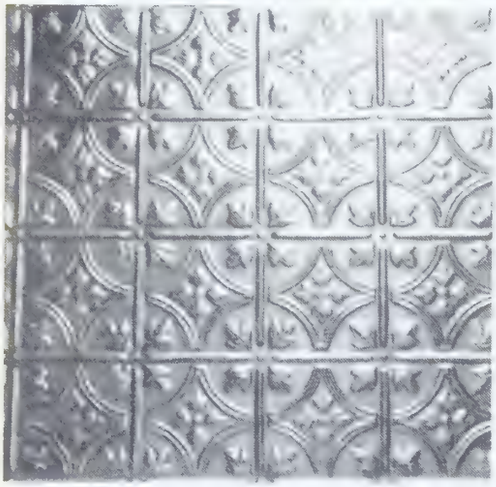
Editors JOHN H. INGERSOLL *and* JASON KONTOS

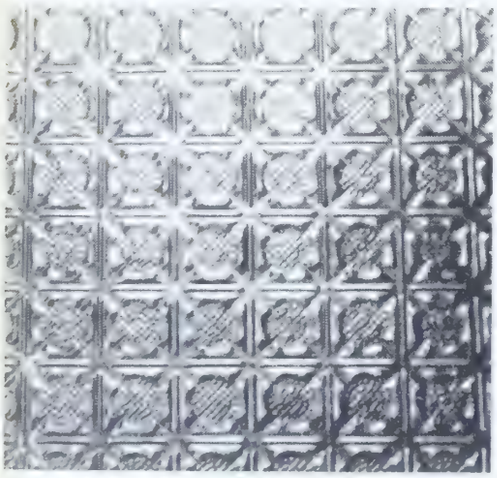


Extra added attractions that are bound to restore a home's infinite charm.

The conversation piece: It's taking on new, more dramatic forms and moving center stage. It's not just a knick-knack on a mantelpiece, it's the mantel itself. It's not a mobile suspended from the ceiling, it's the ceiling, intricately sculpted with ancient Greek or Roman motives. Nor is it just a picture hanging on a wall, it's the







RICHARD JEFFERY



Underneath the baluster parts at left are decorative hardwood moldings for panel trim, chair rails, baseboards and casings. Produced by modern woodworking techniques, they match the intricacy, grace and beauty of the hand-carved originals. Made by the Old World Moulding & Finishing Co., prices start at $1.50 per square foot. The ceiling fan above is a wonderful new-old way to lift the spirit, cool the atmosphere and create conversation. Blades are mounted on hardwood irons, available in colors that match motors. Hundreds of possible combinations are offered to fit any decor. This one, made by Hunter, is $360. The pressed steel ceiling sheets at the far left are available in 18 different Greek and Romanesque patterns. Their bright finish may be treated with a clear lacquer, an oil-based paint or left as is. The BBS Co. began making the metal sheets in 1902 when decorated ceilings were a Victorian rage. Pressed metal became an attractive alternative to the more expensive, hand-decorated plaster variety. Use them on walls or as backdrop material. Prices start at $10 per two by eight-foot sheet.



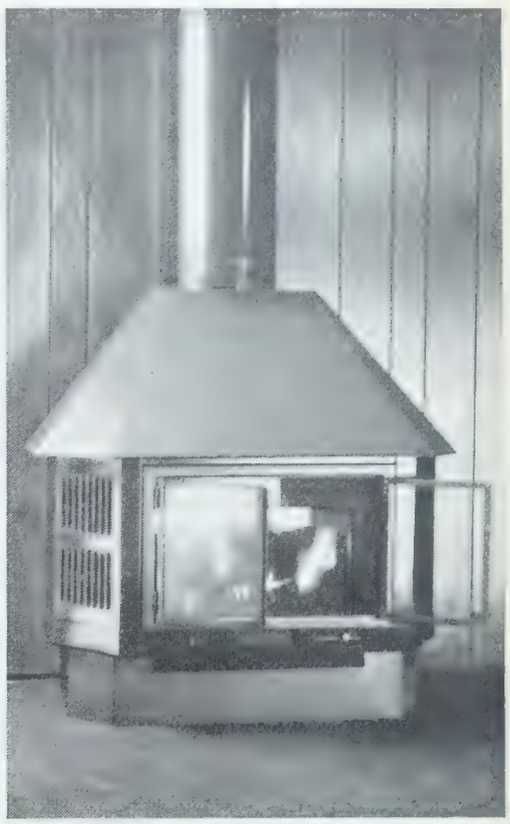


Here, new wooden details with character of their own: They include balustrade parts, top, from the National Woodwork Manufacturers Association. The turnout easement with newel cap is $36.40. Newel balusters range from $3.50 to $6.50, depending upon height. The handrail is $3 per lineal foot. All parts are unfinished.

wall, elegantly embellished with carved-wood moldings. The most dramatic rooms contain something special, something otherwise structural that's been added on by the imaginative restorer or renovator—someone willing to go the extra mile and seek out the unusual. In walls, ceilings, fireplaces and staircases we are witnessing a transformation of the mundane, a return to times when the same enormous pride was taken in producing a fine banister, mantel or ceiling as in any other work of art. Featured on these two pages is a selective sampling of some of the finest remodeling products available today. They add color and character to any abode.



Handcrafted of clear red oak, the graceful staircase above is handsomely grained in its natural state; it can also be a colorful accent. Stair-Pak's spiral staircases are made to order in any height. Choose one of four diameters, including this four-foot version, $1,550; Moving clockwise, Preway's freestanding, prefabricated fireplace is sleek—energy-efficient, to boot. It's built-in, high-volume fan provides fast and plentiful heating. Glass doors minimize heat loss while radiating additional warmth. Black with a red or olive green hood, $750; Another heat source gaining in popularity is Jøtul's wood-burning stoves, imported from Norway and recognized for their superb craftsmanship. Made of rugged cast iron, this energy saver can burn for 24 hours on only two stokings. In deep green enamel or black matte finish, the full line of stoves retails for $300 to $900; Jackson's pine fireplace-mantel, $1,480, boasts a scalloped carving. Mantels are made to order in any desired size, other natural woods or paint finish.





Wall-to-wall coverings in a host of honest-to-goodness textures.

The real thing: We speak of it, read about it, search for it. We want our clothes made of honest cotton or wool and our food fresh and wholesome. Aided by improvements in both natural and man-made materials, the same movement is afoot in home construction. It is discernible both in the products we choose and in our attitude toward those products. Wood, for example, is beautiful



Do-it-yourself hardboard paneling, top, simulates stucco and imparts a textured background to any renovation. Masonite's "Casa Blanca" hardboard comes in easily mounted four-by-eight foot panels, $17 each. Vermont Weatherboard's "Really Rustic" barnboard, bottom, has the natural imperfections characteristic of untreated wood. Color tones, too, contribute to the rustic quality of this economical siding—it's 75 cents for each square foot.



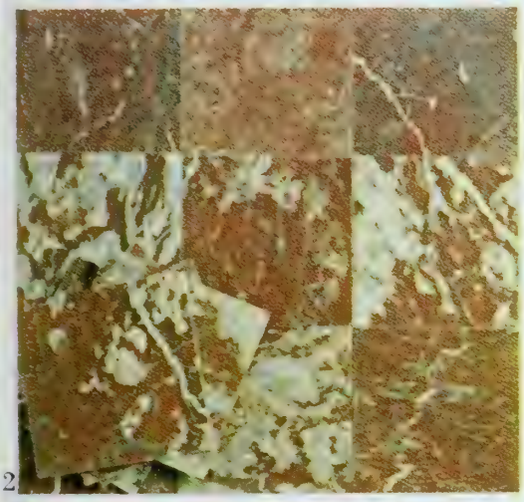
RICHARD JEFFERY

Beautifully weathered barns that dot our country's roadsides are swiftly becoming a symbol of America's rural heritage. Georgia Pacific's Barnplank plywood paneling can bring this outdoor feeling into your den, living room or kitchen, $18 per four-by-eight foot panel. The Cedarstrip paneling is made by Pope & Talbot. A package to cover 33 square feet is $17.

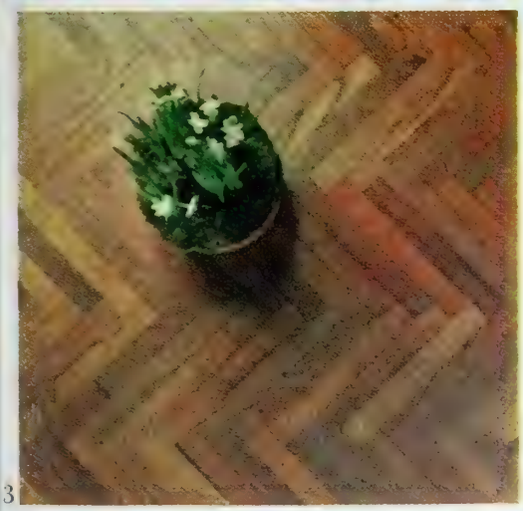
in its own right, and should surround us in our interior environment just as it does outdoors. The outside is moving inside, in lovely parquet floors, marble foyers, walls covered with rustic barnboard and natural cedar siding. At the same time, manufacturers have made great strides in the production of man-made materials—today, the imitation may look more "real" than the real thing. Laminate sheeting, for example, is the best reproduction of wood graining ever offered consumers. Countertops and cabinets now combine the look of wood with the resilience of the best plastics. Hardboard often looks more like stucco than stucco, itself. Most important, many of the improvements mentioned on these pages may be undertaken without any professional assistance, relying instead on your own patience and imagination.



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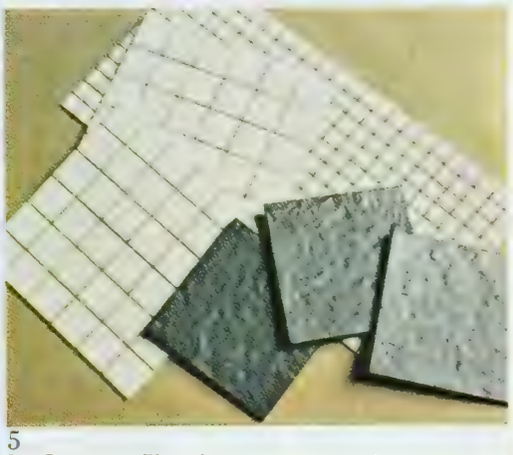
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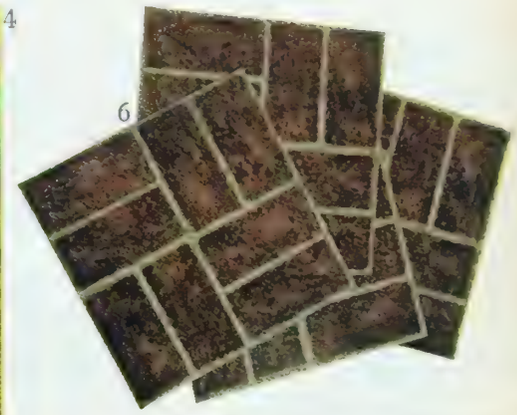


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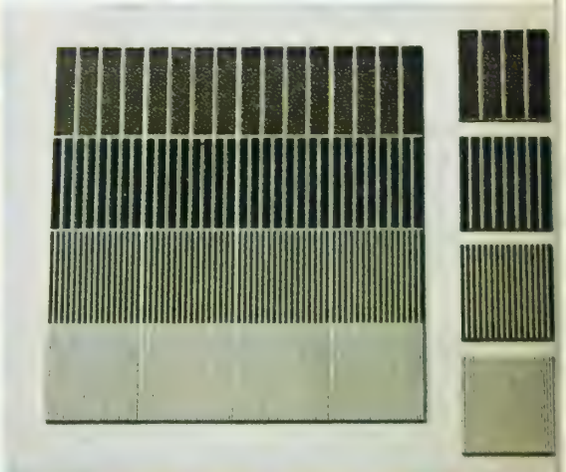


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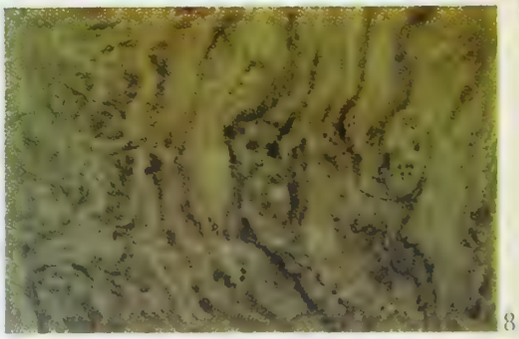
1. Country Floor's terra-cotta tiles are inspired by those used in French kitchens for 300 years. The hand-molded Gascogne pattern shown here is $10 the square foot; 2. Genuine marble requires no greater maintenance than wood flooring. Bufalani Marble offers eight natural colors, with prices starting at $4 the square foot. The Red Royal shown here is $8; 3. Designed Wood's teak flooring in a popular herringbone pattern, $2.50 the square foot; 4. Genuwood's "Permagrain" resilient flooring combines a beautiful hardwood veneer with a durable vinyl sheeting. Prices start at $3.50 the square foot; 5. American Olean's ceramic mosaics are impervious to stains, dents and frost, and come in a wide color range, with prices starting at $1.75 the square foot; 6. Armstrong's "Franklin Brick" is actually strong vinyl tile made with deliberate imperfections to simulate real brick,



6



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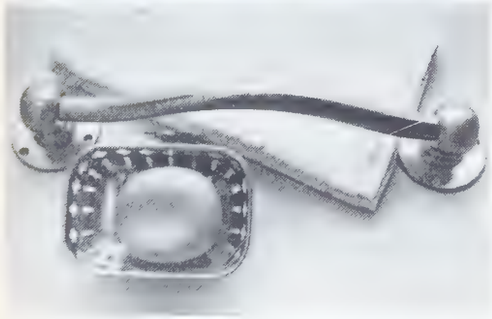
75 cents the square foot; 7. Serie Elementare's ceramic wall tiles are perfect for floors, too. In brown on white or blue on white. From Hastings Tile, $6.50 the square foot; 8. Formica's "Camphor Burl" laminate panels are exquisite on any interior surface, $1 the square foot.

Indulge the bath. Increase its charms with Old-World finesse or contemporary gleam. And enjoy the fabulous details.

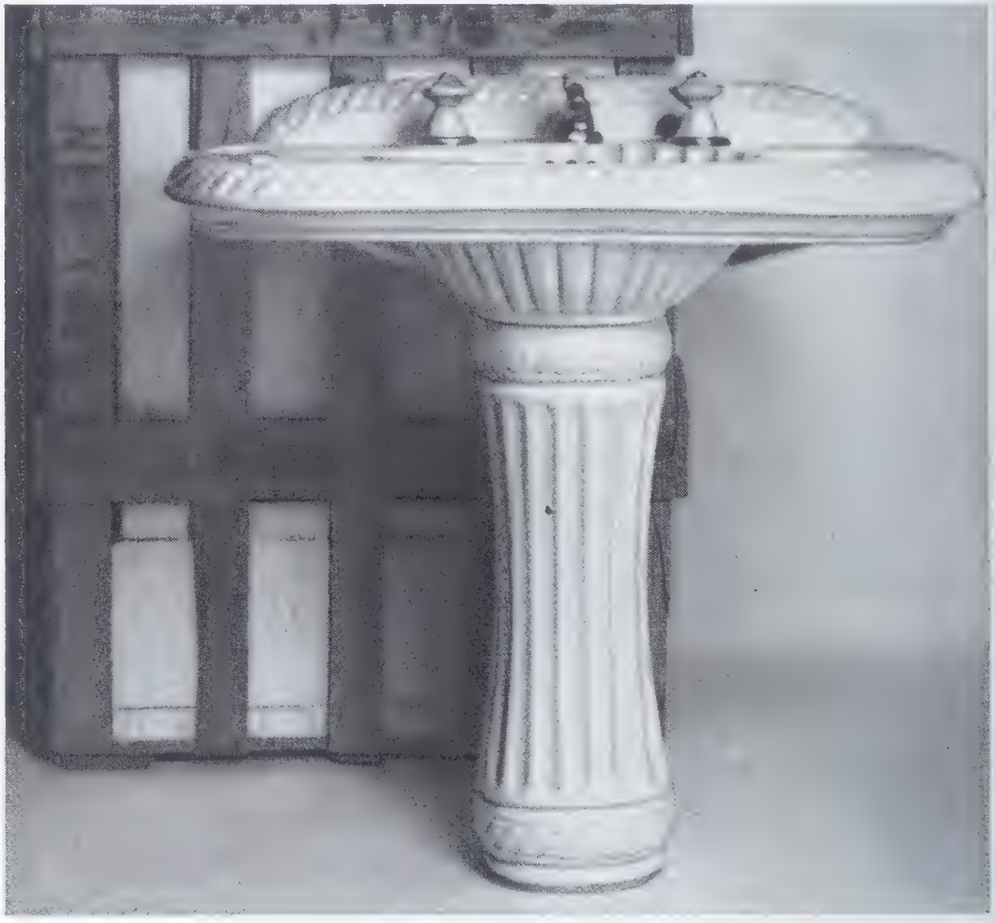
More than ever, bathrooms are being lavished with attention. They are the domain of both the talented modern designer and the antiques collector, seeking a new intimacy with the past. Whether one favors futurism or nostalgia, there is a wonderful assortment of new finishing touches: gracefully-molded china,







RICHARD LITTERY



Upper left: *Nostalgia reigns in a Limoges porcelain lavatory set. Artistic Brass has designed an entire line of porcelain and brass fixtures for bath and bar, some traced with delicate florals, others a pristine white like this one, $215.*
Center left: *Antique bath accessories, imported from France by Jean Paul Beaujard, Inc., are solid brass. Three times each year, Beaujard stalks French flea markets and antiques dealers to turn up old-time treasures like the two-rod towel rack ($38) and tub-hanging soap dish ($32) shown here.*
Bottom left: *More Beaujard treasures include a brass towel bar ($48) and wall- or counter-mount soap dish ($32).*

Above: *Part of the Sherle Wagner Museum Collection of washbasins, the white china pedestal washstand was hand decorated and finished with white porcelain and brass fixtures, $760. Sherle Wagner has fashioned this and other collector's items in the manner of Sevres, Meissen, Delft, and Lowestoft, great craftsmen of the 18th and 19th centuries. This extraordinary collection was seven years in the making.*

modular storage units that house all manner of paraphernalia and add dashing personality to the contemporary bath. Polished brass spigots, wrought-iron towel bars, wicker shelves — relics of the past seen in bygone baths are back and more inviting than ever. Where better to enjoy one's tranquil moments and to luxuriate than in a bathroom both beautiful and sybaritic?







The smooth washbasin ($380), bidet ($325) and toilet ($525) are all part of the Serie Ariete II collection from Hastings Tile. All are molded of gleaming vitreous china. Other colors available.
Modular units to the right are also from Hastings Tile.
The Serie Gronda collection of modular units range in price from $65 to $475 and includes shelves, dishes, compartments, towel racks and even a washbasin and medicine cabinet unit; $1,700 (pictured at right). Units are molded of sturdy polyurethane in white, blue, dark brown or black.





Top: Elkay's shapely bar faucet is shown in gleaming bronze, Smolka Co., $82.
Bottom: Futuristic-looking toilet ($185) and matching pedestal basin ($160) were designed for American Standard by Italian industrial designer Paolo Tilche.

FOR DETAILS, SEE PRODUCT INFORMATION



Bred in the mountains

Editors KATHLEEN MAHONEY
and JASON KONTOS

Like many others these days, John Christian Bernhardt has been looking back to his roots, and has lately restored the 1850 house his great-grandfather built in a North Carolina mountain holly grove. Mr. Bernhardt, Chairman of the Board of Bernhardt Industries, has appropriately furnished his house with his own firm's latest furniture collection, "Foxglow." This in turn was inspired by the substantial pieces past-century mountain men made for their families in a crafts tradition as indigenous to the region as their split rail fences and dulcimer music.





PHOTOGRAPHS: INTERIORS, EDGAR DE EVIA;
EXTERIORS, DAN WYNN



The "Foxglow" collection harks back to no one era. In it, you can spot design elements from Early American to late Victorian, comfortably nostalgic and mixable. Wood is knotty pine, in a dusky brown matte finish.



This mountain-heritage furniture evokes farmhouse coziness, country kitchens, front-porch rocking, and has the look of popular antiques.

When Americans in their thousands are haunting flea markets for old-time furniture, they're saying that the past is not for burning. Bernhardt's "Foxglow" collection responds with new, easy-to-live with, reminiscent pieces. In Hollywood, the Bernhardt family home, the kitchen recaptures its old heart-of-the-house flavor with hefty dining table, cattail chairs, a settle, an icebox cabinet and a brace-back Windsor armchair. In the country tradition, a noble fourposter dominates the best bedroom, suggesting itself as a family heirloom of the future.

In the bedroom, the fourposter and ladderback rocker are worthy companions to heirloom quilts.



FOR DETAILS, SEE PRODUCT INFORMATION

THE FLEXIBLE FIVE YEAR PLAN





Editors KATHLEEN MAHONEY *and* JACK MACURDY

The living room is the place to start:

First Year: Concentrate on planning—save for major investments in the later years. Begin with a unifying color scheme. We chose gray—an important new neutral—for its versatility. Take a minimal approach to furnishings: pillows, pedestals and a rattan chaise are sleek, flexible basics that give a well-furnished air while funds are low.	DIA rattan chaise	$ 679
	Import Specialists sisal rug	300
	George Kovacs lamp	149
	DIA 15-inch pedestal	69
	DIA 24-inch pedestal	81
	DIA 32-inch pedestal	92
	Total first-year cost	$1,370
Third Year: Invest in sectional seating. It's great looking and *very* adaptable. Carry over your color scheme to upholstery. Reuse first year pieces as accents. Items which don't fit can move to other rooms. Here, pedestals and pillows stayed; the rattan chaise moved to the bedroom; the versatile sisal rug went out to the porch.	Swaim Originals sectional: 2 corner units @ $670	$1340
	2 armless units @ $530	1060
	3 ottomans @ $275	825
	George Kovacs lamp	160
	Total third-year cost	$3,385
Fifth Year: Add interesting finishing touches like Levolor blinds and a good geometric-patterned dhurrie rug. Rearrange the sectional for an exciting new angled perspective. Use lacquered tables, a lacquered rattan chair to complete the decorative scheme. Keep accessories simple: crystal, flowers, sculpture and graphics you love.	Rosecore dhurrie rug, ten-by-fourteen feet	$2,240
	Alessandro tray table—small	310
	Alessandro tray table—large	390
	Alessandro lacquered chair	225
	Levolor custom-made blinds, installed	494
	Total fifth-year cost	$3,659



Creative decorating starts with a strong central theme, long-range planning, setting the color scheme, buying versatile pieces. In five years, you'll have a dream house.

Stick to basics: Simplicity has its own sense of drama.

To begin with—concentrate on cleaning up the background. New Jersey designer Barbara Littman kept this in mind when she devised the decorating plan for this turn-of-the-century house. Work included replastering and repainting. Floors were also refinished. Add architectural interest with pilasters (false columns) along the window walls. Later, you can install sleek Levolor blinds. Once the stage is set, your decorating plans can really begin.



FOR FURTHER DETAILS, SEE PRODUCT INFORMATIO





The bedroom

First Year: Update the room by installing pilasters and matchstick blinds. Then pull the bed to the center. Add a natural touch with a canvas deck chair, pine table, flowers.

Workbench chair and table	$60
Simmons Beautyrest mattress and boxspring	300
Cannon Mills sheets	9
Total first-year cost	$369

Fifth Year: Focus on the main color theme. Use the central color in draperies, then line with parchment and fold back. Try upholstering the bed—chintz is a good room brightener. Add pedestals and the rattan chaise taken from the living room. Don't discard the deck chair and pine table—use them on the porch or the balcony.

Kirk-Brummel "Spindrift" cotton:	
Dove-gray—	
30 yards @ $10.50	$315.00
Parchment—	
15 yards @ $10.50	157.50
Total fifth-year cost	$472.50



The dining room

First Year: Sand and polyurethane the parquet. Complement wood floors with a butcher-block table, folding chairs, floor pillows.

Workbench table	$245
4 Workbench chairs @ $30	120
Total first-year cost	$365

Fifth Year: Create an opulent mood with quality pieces and subtle color. Add a luxurious touch with a lacquered drop-leaf table. Repeat the shape of the main table in a low, wicker pouf at the window. Use rattan and wicker in a console and S-frame chairs. Accessories from Tiffany's. Goslee Associates flowers.

Cy Mann table	$2,090
4 Selig chairs @ $190	760
Deutsch wicker 42-inch pouf	400
Thomasville "Four Corners" rattan console	550
Total fifth-year cost	$3,800

WELCOME HOME

Editor KATHLEEN MAHONEY

Chintz. That familiar favorite is back—bound for glory with a brand new gleam. For the first time, Clarence House presents exclusive decorator chintzes in concert with Henredon. The firm's subtly-curved seating is smoothed over with large-scale florals. They're so good together. Chintz, more refreshing then ever, is enjoying a spirited revivial right now. Glossy pastels and bolder prints abound. Added to the new crop is a spectrum of solid color chintz—sans print. Simply put, chintz—that 200-year-old tradition—is moving out of the front parlor and into the spotlight as a fabric that has a new vitality and polish.



The new chintzes, clockwise from left. "Linton" (standing), *by Greeff, is all-cotton, comes in 56-inch widths. Impressionistic "Peach Blossoms," by Brunschwig & Fils, is available in 49-inch widths. Jacobean "Foliage," from Schumacher, is available in 50-inch widths. Bloomcraft's "Wentworth"* (standing at rear) *is 50/50 cotton and polyester, comes in 50-inch widths. On the sofa are 36-inch-wide solid chintzes from Cyrus Clark. The Lawson sofa, by Henredon, is covered in Clarence House's "L'Oriental," a Zepel-treated cotton. Schumacher's "Poppy Field" is all cotton, available in 54-inch widths. On floor: 36-inch-wide, square-patterned "Jubilee" by Cyrus Clark; striped-and-flowered "Osterley" by Waverly, in 54-inch widths.*

RICHARD JEFFERY

FOR DETAILS, SEE PRODUCT INFORMATION





FRIGIDAIRE IS MAKING A LOT OF NOISE ABOUT A DISHWASHER THAT DOESN'T.

We believe dishes should be cleaned and not heard. So when we designed our Electri-Saver dishwasher, we packed in a lot of extra insulation around the motor compartment where you'd expect to find it.

And all around the top and sides of the tub where you might not expect to find it.

The result? A dishwasher so quiet you'll find it hard to believe how furiously our Super Surge Wash Action is working to get your dishes clean.

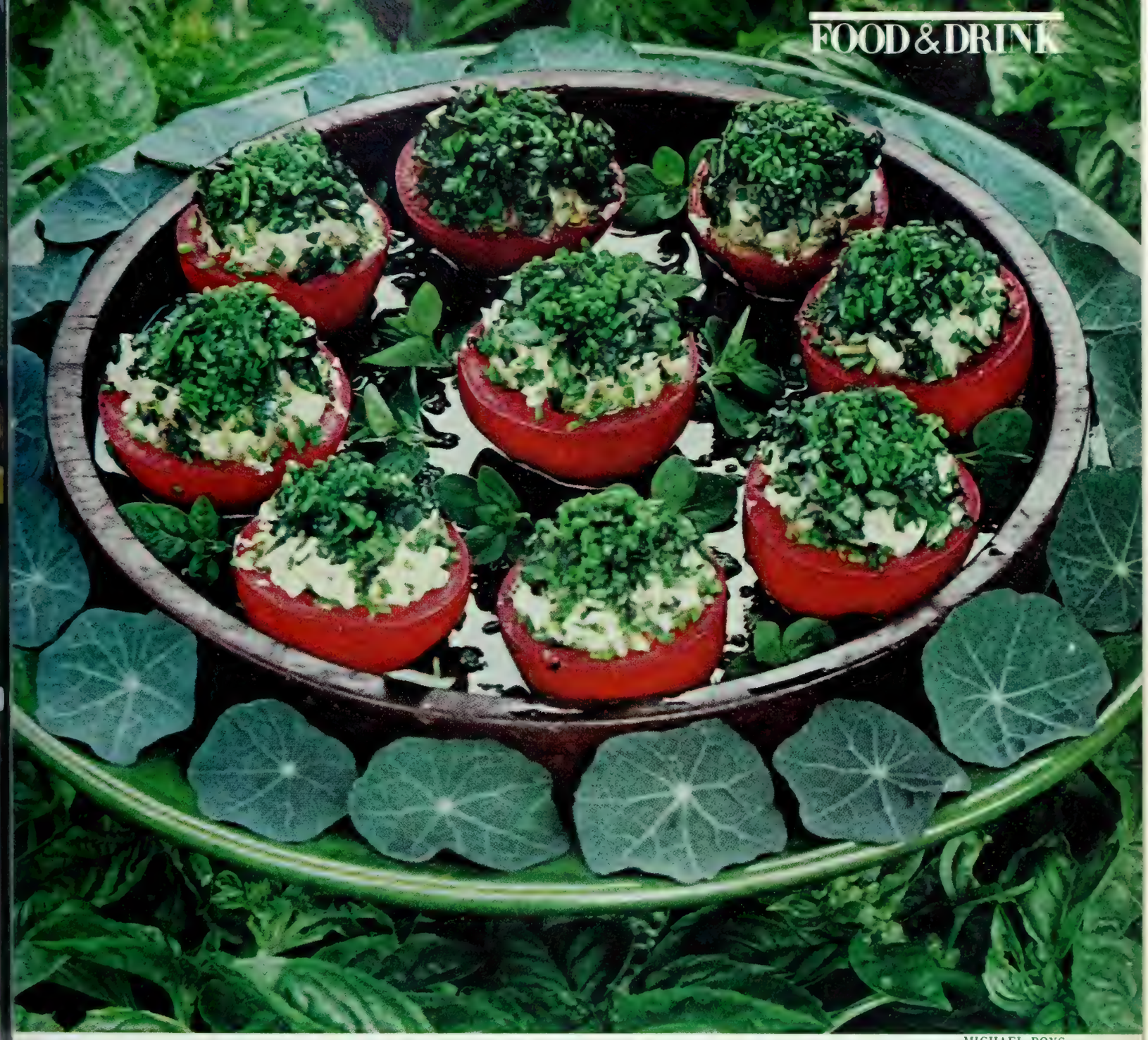
It also has a tub large enough to clean an average day's dishes for a family of four all at once.

And a heavy-duty Pots and Pans Cycle that can clean crusty casseroles as easy as pie.

So bring home a Frigidaire Electri-Saver dishwasher, soon. And start hearing the chatter of your guests. Instead of the clatter of your platters.

FRIGIDAIRE GM
WHY SETTLE FOR LESS?

Look for our complete line of dishwashers and other Frigidaire appliances at your local Frigidaire dealer.



MICHAEL BOYS

GARDEN FRESH

House Beautiful's Food & Drink Editor describes the joys of his garden.

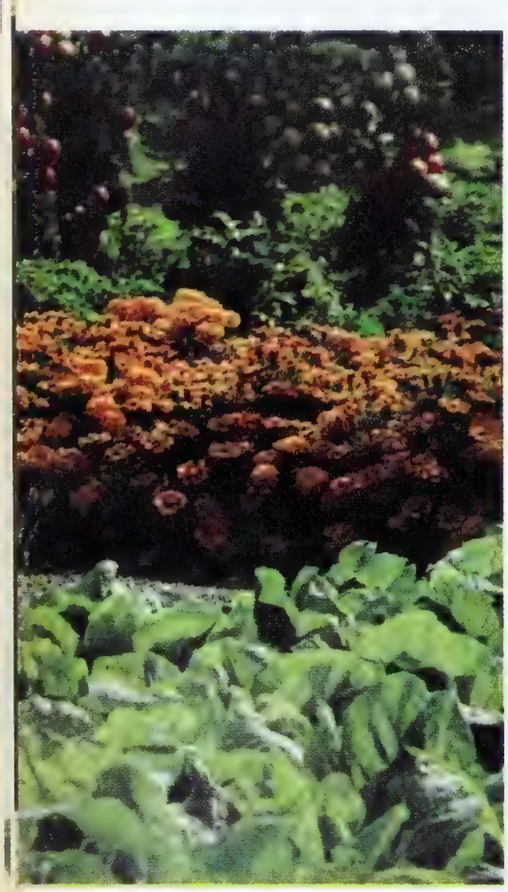
By ROBERT CARRIER ☐ There is no more perfect dish for a summer luncheon than Tomatoes Provençal made with tomatoes right out of the garden. Using fresh shallots and herbs and French dressing, it takes five minutes to prepare, from picking the vegetables to the finished dish. Here, the tomatoes are photographed in a basil patch in the kitchen garden of Hintlesham Hall, my early Tudor House in England.

And what is more fabulous than vegetables from one's own garden? Until fairly recently, I had to comb the markets to find the tiny artichokes and finger-length carrots, turnips and zucchini that I came to love when I lived in Italy. And to find sorrel, fresh basil and tarragon—except for an all-too-brief season—was out of the question!

Now, I can revel in the home-grown salads, vegetables and herbs from my own kitchen garden from May 'til November. The garden is shown on the following page. My recipes for Tomatoes Provençal and other dishes begin on page 177.

Easy gardening: little vegetable patches edged in flowers and herbs.

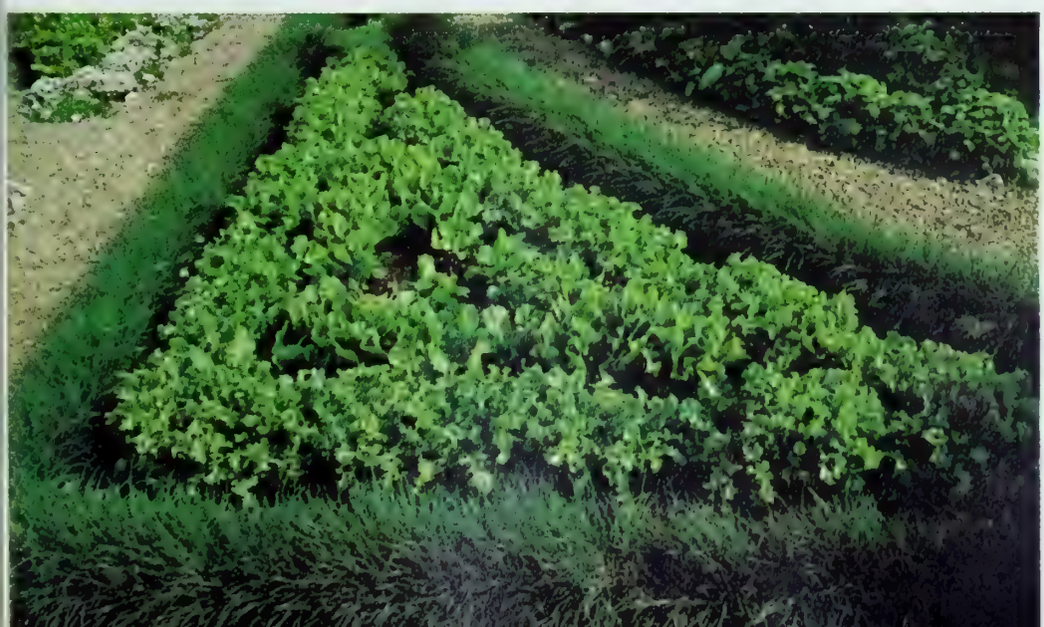






Inspired by the kitchen gardens of Europe and Colonial America, I planned my own in the 18th-century manner. An asymmetrical symmetry was achieved in one acre by centering the main paths on existing arches in the old beech hedge. Small, hence easy-to-cultivate, plots have crops and borders of vegetables and herbs that I chose for the most exciting combinations of colors, textures and shapes. (See the master plan on page 176.) Some plots are rotated, with two successive sets of crops during a season.





Above: *An overall view of the garden.* Far left: *Marigolds, lettuce, parsley and tomatoes.* Center left: *The shorter axis focuses on a round bed of herbs that is bordered with dwarf box.* Left: *Salad bowl lettuce is bordered with chives to give a contrasting and decorative effect in this plot.*

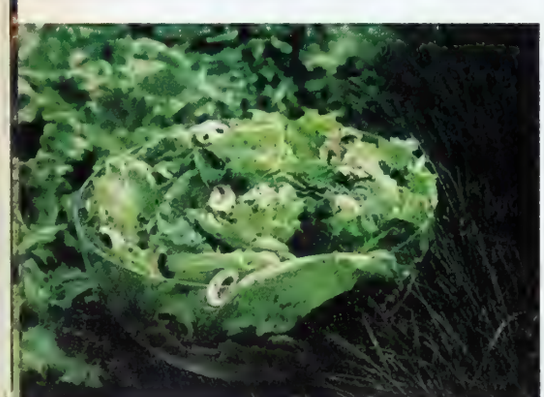


MICHAEL BOYS

Home-grown vegetables are a cook's delight. Once you have tasted them, you will never again be satisfied with vegetables from your local supermarket. At Hintlesham Hall, vegetables are harvested young and cooked *al dente*. A rack of English lamb, baked in a golden pastry crust and served with vegetables, is a well-known Hintlesham specialty. Varied and unusual summer salads from the garden and delicate purées emphasize the full flavor of each one of the vegetables.

Artichokes with walnut oil dressing are a perfect summer appetizer. In the background: artichoke blossoms. *See next page for recipes.*

I prepare all vegetables in ways that will bring out their fresh-from-the-garden flavors.



A tossed green salad with mushrooms and chives is shown in a patch of lettuce and chives. Hot corn, pea and carrot purées amid sweet corn foliage.

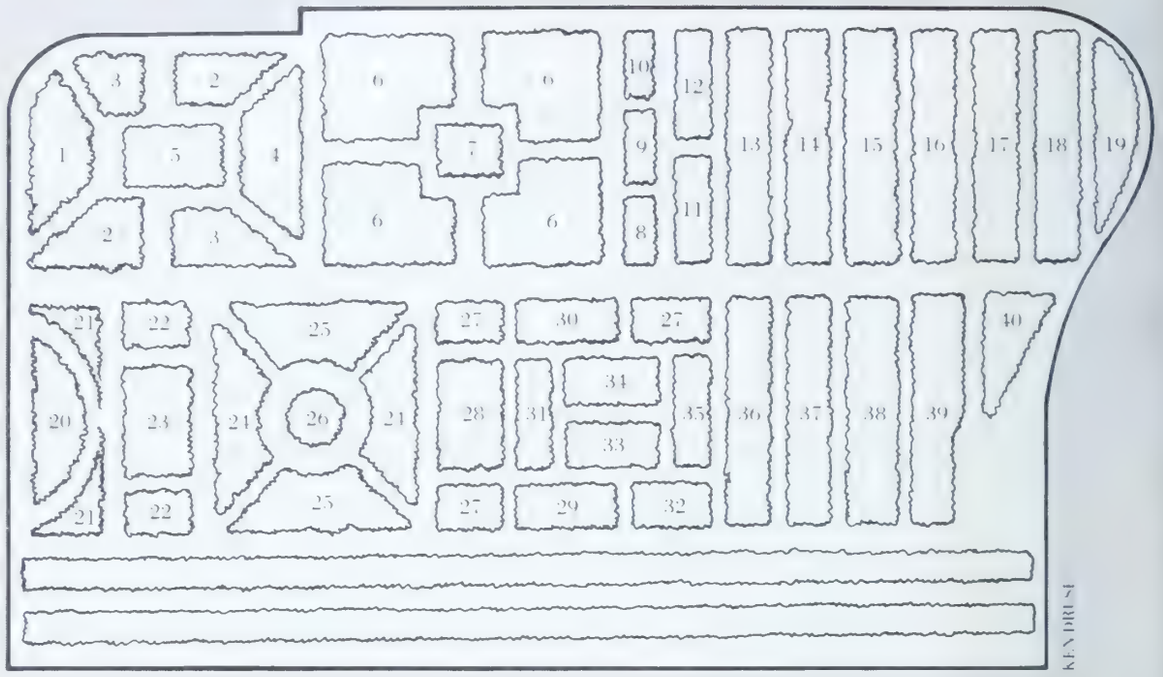




THE MASTER PLAN

By ROBERT CARRIER

The kitchen garden of Robert Carrier, master gardener as well as master cook, is designed in small plots that make gardening easy. Although this garden is one acre, imagine sections of the edible spread adapted to your own backyard —a stone's throw from the kitchen.



KEN DRIESE

Here's the key to the plan. Numbers indicate the crops in each plot. Where two crops are listed, an asterisk identifies the border crop.

1. Lavender*
 Zucchini
2. Rosemary*
 Peppers
3. Marjoram*
 Sweet basil
4. Lavender*
 Tarragon
5. Nasturtium*
 Runner beans
6. Santolina*
 Strawberries
7. Privet*
 Eggplant
8. Roquette
9. Rhubarb
10. Garlic
11. Eggplant
12. Dandelion
13. Wild marjoram*
 Peas
14. Red celery*
 Mangetout
15. Asparagus
16. Artichoke
17. Common thyme*
 Sweet corn
18. Purple broccoli*
 Fennel
19. Carrots*
 Cucumber
20. Strawberries*
 Runner beans
21. Chives*
 Lettuce
22. Parsley*
 Tomatoes
23. Alyssum*
 Carrots
24. Lettuces
25. Lettuces
26. Assorted herbs
27. Parsley*
 Turnips
28. Alyssum*
 Sorrel
29. Parsley*
 Carrots
30. Parsley*
 Spinach
31. Marigolds*
 Lima beans
32. Spinach*
 Tomatoes
33. Dandelion*
 Bok choy
34. Dandelion*
 Celery
35. Marigolds*
 Lima beans
36. Parsley*
 Peas
37. Red celery*
 Peas
38. Asparagus
39. Artichokes
40. Summer savory*
 Fennel

Each week of summer, my kitchen garden is visited by hundreds of people after lunch at Hintlesham Hall. Sheltered on three sides by a clipped beech hedge and on the fourth by an orchard, it's a pleasant place to stroll. Elegant "parterres," or small garden plots, sanded paths and a newly planted Espalier fruit tree walk delight the eye. Among the plantings are bold combinations, such as dark green wild strawberry plants bordered with silver gray *santolina* and cool green curly lettuces edged with blue/green chives. "Wigwams" of green beans, tomatoes on poles and sweet corn are an element of height. The round bed that the shorter axis is focused on is planted with herbs in contrasting colors and shapes *roquette*, borage, *pourprier*, purple basil—in concentric circles, bordered with dwarf box (*see page 172 and the master plan above*).

I call this a *trompe l'oeil* garden, because it looks like more work than it actually is. Since everything is planted in small patches, I am never faced with great stretches of back breaking labor. It is possible to plant, weed, hoe or harvest a single section of the garden in a matter of minutes.

The garden is designed to provide small harvests of a great variety of fresh herbs and vegetables for my own use, and to serve in my two restaurants, at Hintlesham and in London. All crops are planted successively, according to a strict time schedule. The plants are first seeded in small batches in seed boxes in the nearby greenhouse. Each

omatoes Provençal

tomatoes
lt
reshly ground black pepper
o 12 tablespoons finely chopped
shallots or scallions
o 6 tablespoons finely chopped basil
eaves
o 6 tablespoons finely chopped tarragon
eaves
o 6 tablespoons finely chopped parsely
ench dressing (3 to 4 parts olive oil
o 1 part wine vinegar)

Wash the tomatoes and cut in half hor-ntally. Arrange the tomato halves, cut le up, on a serving dish; season gener-sly with salt and ground black pepper.

Sprinkle each tomato half thickly with ely chopped shallots or scallions. Mix e fresh herbs together and sprinkle each mato half thickly with a thick green yer of freshly chopped herbs.

Dribble 2 to 3 tablespoons of well-fla-red French dressing on each tomato lf. Serves 4.

ot Corn, Pea and arrot Purées

mmer Corn Purée

½ to 2 cups corn kernels, stripped rom the cob (or canned corn niblets)
ablespoons chicken stock
ablespoons butter
1 large potato, peeled, boiled and quartered
1 egg yolk, beaten
2 to 3 tablespoons heavy cream
½ teaspoon sugar
Lemon juice
Salt
Freshly ground black pepper

1. Place the corn kernels (or 1½ to 2 cups drained corn niblets) in a saucepan. Add the chicken stock and butter.

2. Bring to the boil; push a sheet of waxed paper down into the pan on top of the corn; reduce the heat to moderate and simmer 12 minutes for fresh corn (3 to 4 minutes for canned) or until tender.

3. Pour the contents of the saucepan into the container of an electric blender or food processor. Add the boiled potato; turn to maximum speed and blend for 2 minutes, stopping occasionally to scrape down the sides of the container with a spatula. If a blender or food processor is not available, put the vegetables through a Mouli grater or rub through a fine sieve. *Note:* If using a sieve, return the contents remaining in the sieve to the puréed corn to give it bulk and texture.

4. Return the purée to the saucepan. Beat vigorously with a wooden spoon over moderate heat until it is thoroughly hot again, adding the beaten egg yolk and enough cream so the purée just holds its shape.

5. Season the purée with ½ *level* teaspoon of sugar, a squeeze of lemon juice, salt and freshly ground black pepper, to taste. Serve immediately to 4 or 6.

To prepare the summer pea purée: Substitute 1½ cups of fresh peas for the corn and proceed as above.

To prepare the carrot purée: Substitute 1½ pounds of young carrots, peeled and thinly sliced, for the corn and proceed with the recipe as above.

Tossed Green Salad with Mushrooms and Chives

2 heads of lettuce
12 mushrooms
Lemon juice
Olive oil
Wine vinegar
Coarse salt
Freshly ground black pepper
1 clove garlic, finely chopped
2 to 3 tablespoons finely chopped shallots

1. Wash and prepare the lettuce. Shake dry in a salad basket, or dry each leaf carefully in a clean dish towel. Wrap in a dish towel and allow to crisp in the refrigerator until ready to use.

2. A few minutes before serving, arrange the leaves in a salad bowl.

3. Wash the mushrooms; trim off the stems and slice the caps thinly; toss in a little lemon juice mixed with olive oil to preserve the color.

(*Continued on page 190*)

ek another batch of plants is seeded. ıe seedlings are transplanted to the rden week by week, following a de-rred time plan. This works wonder-lly with French "wild salad" herbs, ch as *roquette*, a bittersweet salad rb that gives peppery piquancy to een salads, *pourprier*, a fat-leaved, culent salad herb much used in ovence, *mâche* (lamb's lettuce or rn salad) and "green" dandelion, a ltivated French dandelion grown ecially for salads. Sorrel, tarragon, sweet basil and the more common lettuces also flourish on the weekly schedule that I've described.

Mangetouts, snow peas, turnips and carrots—all to be harvested very young—thrive on a similar schedule. However, these are sown at two to three week intervals to keep the harvests coming to the kitchen regularly throughout the summer.

Several different varieties of tomatoes are grown both indoors and outdoors, while cucumbers and grapes are trained in the glassed-in sections of my Queen Anne orangery. The bottom of the garden is planted with important crops of asparagus, artichokes and corn. But perhaps the most exciting venture for me has been the installation of important areas of different lettuces, "wild" salads and traditional "sallet" herbs of medieval kitchen gardens, for use in startlingly different and delicious summer salads. These salads feature the diminutive leaves and whole sprigs of eight or nine different ingredients.

Today, the vegetable plots are almost entirely bordered with herbs. In the remaining spaces I have planted sweet alyssum, dwarf zinnias and colorful nasturtiums. Two other pleasing border plants—non-edible—in my garden are dwarf box and *santolina* (cotton lavender). The overall effect is that of a true kitchen garden of the 18th century.

DINING IN A SUMMER PLACE

Summer night's supper in the uncommon kitchen of a celebrated host.



MICHAEL DUNNE

Summertime guests bidden to dine with Mr. and Mrs. Claude Philippe on their 250-year-old king's grant estate in New York find that the meal is prepared and served, with typical Philippe panache, in their "summer kitchen," *opposite*. It's in a remodeled barn, terraced and gardened and specifically designed for warm-weather enjoyment. One side of the great room is kitchen, a complete duplicate of their main house kitchen, *this page*, professionally equipped with a restaurant-size gas range, two ovens and a grill, elegantly framed by a copper hood and a battery of French copper pots. A 14-foot slate-top working counter separates kitchen from dining. At mealtime, lights dim to black out kitchen clutter from the diners' view. The summer room has a country-manor patina,

No small part of the summer kitchen's charm is the immaculate burnish of copper. Is it a chore to keep? "If you want something beautiful," says Philippe, "you have to be willing to work at it."



The room-dividing slate-top working counter can also function as a buffet, left. *Enticingly presented for a summer supper are watercress soup, stuffed striped bass, a salad and baba au rum.*



gleaming with antique pewter and china and the mellow polish of old wood. It's a mix of the casual and mannerly. Guests sit at an 18th-century convent refectory table; rush-seat chairs are old country French. "We wanted to capture the flavor of a 17th-century common room," says Philippe, whose talent for masterminding memorable parties is legend. The one-time doyen of the Waldorf-Astoria cuisine originated the April in Paris Ball, presides at New York's Lucullus Dinners and brings the same flair to his personal entertaining. For a supper party last summer he called in chef Joël Chenet of New York City's Pierre Hotel and regaled his guests with a warm-weather feast and the pleasure of watching its preparation. Menu and recipes follow. *(Continued on page 187)*



FOR DETAILS, SEE PRODUCT INFORMATION

BALMY DAYS AND CHILLY SOUPS

By JACQUES PEPIN ☐ Soups are certainly one of the most versatile starters—one the cook can depend on when facing the perpetual dilemma of choosing a first course. A soup can be elegant or hearty, thick or light, lean or rich as well as hot or cold. It can start an elegant dinner or be a meal in itself. *Soupe*, in French, refers more to the robust, thick and coarse kind of home-made dish one finds in the country. The *potages* are more delicate, finer-textured mixes, usually strained or puréed and thickened with cream or cream and egg yolk and often finished with sweet butter. The soups finished with butter or egg yolk should never be brought to the boil again, as boiling will curdle the egg yolk and modify the taste of the butter.

What is usually referred to in English as cream of vegetable, chicken, shellfish etc., is divided in French into *crème velouté* (which is made with egg yolk), and bisque, an unusual soup usually made with shellfish.

Soups, on the whole, are inexpensive, very nutritious, and easy to make. Most of the flour- or cream-thickened soups are best made with stock. Coarser vegetable, meat or fish soups are perfectly good when made with water. It is obvious that hot soups should be served in very hot plates and cold soups in chilled bowls, yet many people overlook this simple truism.

Cold soups are great time-savers for summer menus. They can be prepared in advance, and do not require much last-minute work. One important fact to remember is that fat will solidify when cooling and come up to the top of the liquid. Therefore, any stock or liquid to be used in cold soup should be carefully degreased.

Peach Soup

Cold fruit soups are fairly common in Scandinavian countries, Germany and Poland, but are not too well known in this country. On a hot summer day they make an unusual beginning for a lunch or dinner. Our peach soup can also be served as a dessert, dressed with slices of pound cake and garnished with fresh blueberries and cream. When this dish is served as a soup, the cake is omitted and the blueberry-and-cream garnish is optional.

2 cups water
1 cup sugar
2 sticks cinnamon
2 teaspoons whole cloves
⅓ cup arrowroot (if unavailable, use cornstarch)
1 bottle (or 3 cups) dry white wine
2 pounds frozen peaches (defrosted in the refrigerator)
3 pounds peaches, well ripened

Garnish:
1 cup fresh blueberries (washed and hulled)
½ cup heavy cream
½ cup sour cream
2 tablespoons confectioners' sugar

To prepare the soup: Place the water, sugar, cinnamon and cloves in a saucepan and bring to a boil. Cover and simmer for 30 minutes. Combine the arrowroot with the wine and add to the syrup, stirring carefully so the mixtures are well blended. Bring to a boil, stirring occasionally, and set aside to cool. Meanwhile, place the defrosted peaches with their juices in the container of a food processor or electric blender and process to a smooth purée. Add to the syrup. Peel the fresh peaches, using a small sharp knife, or drop them in boiling water for 1 minute and then slide the skin off. (The boiling water method will work only if the peaches are very ripe.) Halve the peaches, remove the pits and cut into slices. Add to the soup. Refrigerate until cold.

To finish the soup: Although the blueberries and cream are optional ingredients, they enrich the soup and make it more colorful.

Combine the heavy cream and sugar and whip until the mixture holds a peak. Fold in the sour cream.

Serve the soup in individual bowls with a dollop of cream on top. Sprinkle with the blueberries. Serves 6 to 8.

Crème de Poireaux
Cream of Leek

This soup is similar to the famous Vichyssoise developed by chef Louis Diat from a recipe his mother used to make when he was a child. I became acquainted with this soup when working under Lucien Diat (Louis' brother) in the Hôtel Plaza Athénée in Paris in the early 1950s. Our Cream of Leek can be served hot or cold. Croûtons should be served with the hot version and a sprinkling of fresh herbs in the cold one.

In preparing this soup, use only the white and pale green parts of the leeks. The dark green leaves are too pungent for cream soup and can be reserved for stock. Be sure to split the leeks in half, lengthwise, and wash them carefully under water to remove dirt between the layers.

4 to 5 leeks, depending on size, prepared as described above and sliced (about 3 cups)
3 potatoes (about 1½ pounds), peeled, washed and sliced (about 3 cups)
7 cups chicken stock
½ teaspoon freshly ground white pepper
Salt and pepper to taste
1½ cups heavy cream
Milk
1 tablespoon fresh chervil or chives, chopped (for garnish)

Melt the butter in a large saucepan and add the leeks. Simmer for 5 minutes on medium heat until the vegetables wilt and exude their own liquid. Add the potatoes, stock, salt and pepper and bring to boil. Reduce the heat, cover and simmer for 35 minutes. Uncover the soup and continue cooking for 10 minutes to reduce some of the liquid. You should have approximately 6 cups left. Put the soup through a food mill or purée in a food processor. The food processor will give a creamier, almost foamy texture to the soup and the food mill a rougher look. Add the cream, taste and correct the seasonings if necessary. Keep in mind that salt and pepper will not be tasted as much when the soup is cold. Therefore, it should be slightly overseasoned when hot.

Refrigerate until cold, then check the thickness of the soup. If a thinner soup is desired, dilute with some milk. Serve in individual bowls, sprinkled with chives or chervil as garnish. Serves 6 to 8.

Beef Borscht

Borscht is a traditional soup of Poland and Russia, and, although there are many variations, it is conventionally made with meat or poultry, cabbage, and beets. This soup can be served hot as well as cold. Only the cold soup, however, is served with sour cream.

2 cups lean beef (1 pound), cut in ½-inch cubes, preferably from the chuck, shank or pieces from the ox tail, which is gelatinous
1 cup onions
1 cup sliced cabbage
⅓ cup shredded parsnips
2 cups peeled and shredded raw beets
1 cup diced tomatoes
4 cups strong beef stock
2 tablespoons malt vinegar
2 tablespoons chopped fresh dill
1 cup sour cream
Salt and pepper to taste

Place the beef in a kettle, cover with cold water and bring to a strong boil; stir the meat and remove from the water. Pour the meat in a colander and rinse under cold water, then rinse the kettle. Return the meat to the kettle with the stock, tomatoes, onions and cabbage and simmer 1 hour. Add the parsnips and simmer for 30 minutes. As the soup cooks, some water will evaporate. Keep adding water to maintain the level. Add the beets, vinegar and dill and cook another 15 minutes. If the beets are cooked too long, the soup will lose the bright red color. Add salt and pepper to taste, remembering that the mixture should be highly seasoned when hot to be right after it cools. Refrigerate until cold. Serve chilled, in individual bowls, with a good tablespoon of sour cream on each portion. Serves 6 to 8. *(Continued)*

What the tie you bought him does for his old blue suit,





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Cold Billi-Bi
Cold Mussel Soup

I had never seen this soup made before coming to the United States. Truly one of the richest and most elegant soups ever devised, it makes a stunning beginning for a memorable dinner. The meat of the mussel is not used in the soup. The 5 pounds of mussels recommended for the recipe that follows will yield approximately 2 to 3 cups of meat. Combine the meat with freshly ground black pepper, salt, a dash of good vinegar, lots of olive oil and chopped parsley and serve at room temperature as a first course for another meal.

5 pounds mussels, scrubbed
1 clove garlic, crushed, skin on
¾ cup chopped onions
½ cup (8 to 10) peeled and chopped shallots
1 tablespoon sweet butter
2 cups very dry white wine
1 bay leaf, crushed
½ teaspoon crushed fresh thyme
½ cup coarsely chopped parsley
2 teaspoons salt
1 teaspoon freshly ground black pepper
2 cups heavy cream
2 egg yolks
Fresh chopped herbs (for garnish)

Place all ingredients except the cream and egg yolks in a large kettle (not aluminum as it will discolor the soup badly), cover, and place on high heat. Bring to a rolling boil. Move the mussels around in the liquid by shaking the kettle or stirring with a long-handled spoon or skimmer. Boil 1 to 2 minutes until all the mussels are opened and their liquid comes out. Combine ½ cup heavy cream with the egg yolks in a bowl and set aside. Pour the remaining cream over the mussels and bring the whole mixture to a boil. Remove from heat and strain the mixture through a large colander into a bowl. Remove the mussels to a large tray and reserve for future use. Return all the liquid to the kettle. Away from the heat, combine 1 cup of the hot liquid with the cream/egg yolk mixture, stirring well to prevent the yolks from curdling. Add to the liquid in the kettle and heat, stirring constantly, until it coats the spoon—at about 170° or 180°. Do not let the mixture boil or it will curdle. As soon as it reaches the right temperature, pour through a fine strainer and cool, stirring occasionally to prevent a skin from forming on top of the liquid. It should yield approximately 2 quarts. Refrigerate until cold and serve cold in individual bowls, with herbs sprinkled on top. Serves 6 to 8.

Crème de Courgettes Froide
Cold Cream of Zucchini

This is a light, elegant soup that is without starch and is faintly redolent of curry. It can also be served hot.

2½ pounds small to medium zucchini (about 6 to 8)
1 cup diced onion
1 clove garlic, peeled
1 teaspoon good curry powder
3 cups concentrated chicken stock
1 cup milk
1 cup heavy cream
2 tablespoons chopped chives (for garnish)
Salt and pepper to taste

Trim the zucchini and scrub clean under water. Slice 1 zucchini into thin slices lengthwise, pile the slices together and cut in a julienne fashion (straw-like thin strips). Set all the strips aside in a strainer. Place the remaining zucchini in a large saucepan and add the onions, garlic, curry powder and stock. Bring to a boil, cover and simmer slowly for 45 minutes. While the soup is boiling, lower the strainer with the zucchini strips into the boiling broth, let come to a simmer again and cook for 1 minute. Lift from the broth and set aside. After 45 minutes, put the soup through a food mill or an electric food processor and combine with the milk and cream. Taste for seasoning and add salt and pepper if needed. Refrigerate; when cold, stir in the reserved strips of zucchini and serve in individual bowls with chives sprinkled on top. Serves 6 to 8.

Gazpacho
Cold Raw Vegetable Soup

Gazpacho, originally from Spain, is now featured in restaurants all over Europe and the United States. Gazpacho is the most colorful and summery of our soups and is traditionally served with a variety of chopped vegetable garnishes.

To prepare the soup:
1 cup onions, diced
3 pounds firm cucumbers, halved and seeded
3 to 4 well ripened tomatoes (about 2 pounds)
½ sweet green pepper, seeded
3 large cloves garlic, peeled and crushed
1 tablespoon good wine vinegar
3 to 4 tablespoons olive oil (preferably cold pressed variety)
2 teaspoons salt
Dash of tabasco or cayenne pepper
1 cup cold water (if needed to help blend)

Cut all the onions, cucumbers, tomatoes and sweet pepper into chunks. Using an electric food processor or blender, purée the vegetables and other ingredients into a smooth textured liquid. Next, pass the soup through a food mill to eliminate any stringy pieces that have not blended properly (this will also give the soup a better texture). Stir the soup well. You may have to add some cold water if the mixture is too thick. Add salt, more tabasco and olive oil if needed. Refrigerate until cool. This soup should be served cool, but not ice cold, as that would diminish its taste.

To garnish the soup: Garnishes are very important to the look, texture and taste of the soup and the vegetables used should be fresh and crisp.

¾ cup finely chopped onions. (After chopping, rinse under cold water and press lightly in a dish towel to extract the water.)
½ large, sweet pepper, in small dice (about ¾ cup)
1 ripe tomato, halved, then seeded and diced (about 1 cup)
1½ cups peeled, seeded and diced cucumbers
1½ cups freshly made croûtons (made with 3 to 4 slices of bread sautéed in half vegetable oil, half butter)

Present the gazpacho in a large soup tureen in the center of the table and arrange the garnishes in individual bowls around it. Serve the soup into bowls and pass the garnishes. Serves 6 to 8. ■

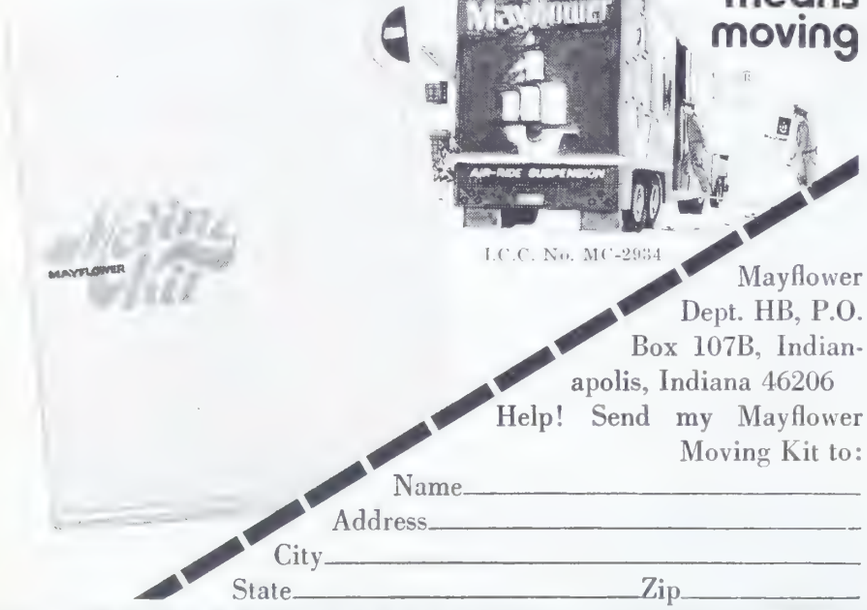


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TASTE OF WINE

STORING WINE

By ALEXIS BESPALOFF ☐ In the English translation of a recent French book on the wines of Bordeaux, the 1945 vintage is described as "exceptionally great . . . full and round . . . wines to lay down with." Not all of us are prepared to look after our wines so conscientiously, but anyone who enjoys wine recognizes the advantages of setting aside space in an apartment or a house to store various vintages.

The advantages of maintaining a "cellar," even if it's only half a dozen bottles, are that you needn't make a trip to the store whenever you want a glass of wine, and you are spared the awkwardness of running out of wine halfway through a meal. Then there's the chance to save money. If you have storage space you can take advantage of wine sales, and you can also benefit from the discount offered by most stores when you buy a full case of 12 bottles. Also, with even a small selection of wines, you can always have the pleasure of choosing a wine that suits your menu or your mood. With a larger collection, you can easily arrange interesting comparisons when friends stop by—two different California Zinfandels, the wines of two adjoining vineyards in Bordeaux, or two vintages from the same producer. The serious wine drinker has even better reasons for creating a storage space for wines: he can buy fine red wines when they are first offered and enjoy them a few years later when they are fully matured but might be much more expensive. Also, certain wines (the top California wines and fine Burgundies are two examples) are produced in such small quantities that oenophiles have learned to buy such wines when they first appear, not to take advantage of lower prices, but simply because they usually disappear from retail shelves within a year or two, and sometimes in only a few months. Finally, old red wines which have developed a deposit cannot be brought home and served the same day. They need a few days or a few weeks rest, and only someone with some sort of adequate storage space for wines can treat such fine and expensive wines properly and then present them to their best advantage.

Although we talk about "wine cellars," few people today actually have underground spaces in which to store their wines, and most wine drinkers want little more than a safe place to keep their bottles. I once visited a lawyer who had converted the maid's room of his New York apartment into an air-conditioned "wine cellar" containing 1,500 bottles of wine. I asked him how he got started as a wine



usiast, and he showed me one of those apsible wine racks that holds six bot- Five years earlier, that rack, sitting e corner of his living room, contained ntire wine cellar. There's quite a dif- nce between a "cellar" of six bottles one of 1,500, but the principles of ng wine are more or less the same ever the size of your collection.

begin with, wine bottles uld be stored on their sides. keeps the cork moist and expanded prevents air from entering the bottle spoiling the wine. It's also impor- for wine to be kept away from Ideally, bottles should be stored at or 60° so that whatever evolution place in the bottle occurs slowly and y. Higher temperatures hasten that tion, which means that white wines, -bodied reds and rosés will lose their ness and appeal more quickly in an ment than in a temperature-con- d storage space. Storage conditions n involve wide fluctuations of temper- , however, are the most harmful of Vines stored in an apartment at 70° ikely to age more evenly than those stored in a basement whose tem- ure varies 20 degrees between sum- and winter. Naturally, wine stored an oven or near heating pipes, which l cause daily temperature changes, the worst spot of all. Another con- ation is that wines should be pro- d from vibrations since this, too, will n a wine's decline. In practice, this s keeping wines away from washing ines or dishwashers, and out of clos- hallways that get a lot of use. Fi- wines should be kept out of direct ght, so it would be a mistake, for ex- , to set up a wine rack right next to a w.

e location of a wine storage area de- s not only on the myriad options available in a particular house or apartment, but also on how many bottles you decide to keep on hand. Someone who wants to store only a dozen or so bottles can simply make use of the bottom of a closet or set up a rack in a living or dining room. As one's interest in wine increases, it's possible to expand both "cellars"—in one case it may take over an entire closet, in the other, additional racks may be set up against a wall. In both cases, the wines are being stored at the temperature of the house or of the apartment, so it may be best to buy wines that can be consumed within a year or, in the case of sturdy reds, two years. Someone who decides to store a great many bottles, including some that are expected to mature for four or five years before being consumed, might consider creating a temperature-controlled storage area. A walk-in closet, a spare room, or part of a basement of a house are the likeliest possibilities. A real cellar involves a more important financial investment, not only for construction costs, but also to pay for the electricity needed to maintain the temperature controlled unit. Here you may want to discuss appropriate cooling systems with specialists listed in your telephone book under "Air Conditioning" or "Refrigeration." As a general rule, it wouldn't make sense to air condition a space smaller than 1,000 cubic feet (that is, a room 10 by 12 feet with an 8-foot ceiling). For example, it's not a good idea to air condition a closet, since there's not enough space for the cold air to disperse. A more logical way to cool a closet is to use a separable refrigeration unit, with the cooling coil and the fan located inside the closet, and the compressor and condenser outside the closet.

If you are transforming part of a basement, your first concern will be to isolate and insulate the section that you plan to use for your wines. You can use two-by-four-inch boards to define the space, and use plasterboard for the outside walls of your wine area, with Styrofoam four inches thick inside as an insulating material. Some experts also suggest installing a small venting fan to periodically clear the air of excess moisture.

The easiest way to store bottles is in one of the readily available wine racks. It's possible to use nothing more complicated than a wine or whiskey carton turned on its side, but cartons are not as sturdy as racks and most people will want to use cartons only if they are well hidden. The racks should be both sturdy and stackable so that you can add more racks as you buy more bottles. If you plan to display your racks in the open, in the dining area for example, you might consider arranging the racks to counter height and then putting a custom-made Formica board along the top. The board, which should be slightly deeper than the racks, not only protects the wines from sunlight, but also serves as a useful countertop.

If you decide to create an extensive cellar, either in the basement, a spare room, or in a large closet, it's much cheaper to install custom-built wooden bins for your wines. The traditional diamond shape will accommodate a dozen bottles; some people prefer a smaller triangular shape. Although bins are the best solution for a collection that consists of case lots of individual wines, they present a problem for the wine drinker who buys only one or two bottles each of a great many wines. If you have one dozen bottles stacked up in a bin, it's difficult to remove a single bottle without (*Continued*)





disturbing the ones lying on top of it. It's also difficult to find individual bottles that are lodged within the pile. It may be simpler, therefore, even for a large collection, to use wine racks which give each bottle its individual niche.

One other way to store fine wines is to purchase one of the temperature-controlled units that acts as a self-contained "cellar." These wine vaults can accommodate anywhere from a few dozen up to several hundred bottles, but they are fairly expensive—$1,500 for a 300-bottle model. They can be useful, however, to store the finest bottles in a collection—those you expect to keep for several years.

It will pay you to keep an inventory of your wine collection, whatever the size. There are a number of elaborately designed cellar books available, with a page for each wine, but these are more useful for people who buy wines by the case and want space to comment on the taste of each bottle consumed, as well as on the accompanying food, the guest list, and so on. Most people have a random collection of bottles, and the advantage of noting down the names of each wine in a notebook is that it will remind you of the fine bottles that may be appropriate for a particular occasion. With luck, it will also help you keep track of inexpensive wines that should be consumed fairly soon after buying.

If you want to use your inventory list as a "cellar book," just leave space beside each entry for your comments, which need be no more than "excellent," "good," or "poor." In that case, you may want to put down, along with the name of the wine, the producer and the vintage, the price, and where you bought it. This will help you to evaluate the quality of each wine with respect to its price, and more easily enable you to replace additional bottles of the wines you like.

Storage Tips

Store all your wines with the labels on top. This enables you to identify bottles in a rack with the minimum effort and movement. In addition, in the case of wines with sediment, you'll know that the sediment is always along the side that is opposite the label.

For inexpensive, nonvintage California wines, which are best consumed young, jot down the month and year of purchase on a corner of the label. This maintains a constant turnover of those wines whose age may otherwise be difficult for you to determine.

Whiskey, vodka and other spirits should be stored standing up, as should such fortified wines as sherry and port. If you don't have a bar area in your home, you should plan to leave some space near your wines—along the floor or on a shelf—to keep these additional bottles, as well as any of the inexpensive jug wines you may want to keep on hand.

Keep a few popular bar items—sherry, vermouth, aperitif wines and the like—in a six- or eight-compartment wicker basket stored with the wines. This can be brought out when guests arrive.

There are many approaches to storing wine, but come to think of it, the advice to "lay down" with the 1945 Bordeaux may not be so farfetched after all. The man who kept 1,500 bottles in an air-conditioned maid's room eventually separated from his wife and moved out, with his bottles, to a smaller, temporary apartment where his wines filled every available corner. Afraid that his wines would spoil, he simply maintained his apartment at a steady 60°. As several of us sat around one evening drinking a Moselle in our overcoats, he explained, "I no longer have a wine cellar. I now live in one." ■



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Summer Place

ntinued from page 179

PPER

eritifs—Magnum of Dom Perignon 1965

té de Canard
itercress Soup
assagne-Montrachet 1973

ffed Striped Bass
cumber Baskets
ite leaves of lettuce
gnum of Chateau Gruaut Larose 1969

e cheese
wn Baba au Rhum
é filtre
uteau Rieussec 1972

té de Canard en Croûte Vieux Porto

dish is prepared by first making a ng of *salpicon* and pâté, with a hidden asure" of ham rolls and *foie gras*. This aked in a pastry crust and presented nished with aspic.

prepare the dough:
ound flour
gg
aspoon salt
cup water
ounces butter
a generous half-cup)

all the ingredients in a bowl and e in the refrigerator for 12 hours.

prepare the *salpicon:*
ve-pound duck
cup cooked ham,
in small cubes
¼ cup fatback,
in small cubes
Salt
Pepper
⅛ teaspoon thyme
(a generous pinch)
1 bay leaf
1 tablespoon chopped parsley
2 tablespoons vintage port
1 truffle, cubed (optional)

Cut the breast meat of the duck in small cubes and combine with the other ingredients in a bowl. Place in the refrigerator at least 6 hours.

Cut the remaining meat from the duck and set aside, with the bones.

To prepare the aspic for garnish: Using any standard recipe, make about 1 cup of aspic. You may use either powdered gelatin or make the aspic with the reserved duck bones. Add 1 cup vintage port to the aspic. Refrigerate.



To prepare the pâté:
1 duck liver
1 chicken liver
3 ounces chopped onion
1 shallot, chopped
1 tablespoon chopped parsley
1 teaspoon tarragon, chopped
1 clove garlic
Butter
The reserved duck meat
2 cups cubed pork shoulder
1 cup cubed veal
2 eggs
Salt
Pepper
1 teaspoon mixed spices (nutmeg, cloves, cardamom, turmeric)
2 ounces vintage port
2 slices ham
Foie gras (optional)

Combine the first 8 ingredients and sauté in butter until well coated. Transfer to the container of the electric food processor, fitted with the steel blade. Add the 3 meats. Process the meats until they are finely ground.

Transfer the mixture to a bowl and add the remaining ingredients except the ham and *foie gras*. Mix thoroughly. Reserve 4 ounces and add the remainder to the *salpicon*.

Spread the ham slices with the reserved pâté, top each with a few pieces of *foie gras*, and roll into logs. Set aside.

To finish the dish: Fill the bottom half of an oval spring form pan with half the pâté, arrange ham slices on top and cover with the remaining pâté. Wrap the pan completely in aluminum foil and bake 40 minutes at 400°. Remove from the oven and set aside to cool.

When cool, unmold the pâté and discard the fat on each side. Set aside. Clean and butter the pan.

Roll out the dough, reserving a bit for decoration, and wrap it around the pâté. Open the spring form pan, arrange the pâté inside and close carefully. Make a small "chimney hole" in the top center, decorate with strips of dough and brush with egg yolk. Bake 1 hour at 375°. If the dough is golden, remove from pan and allow to cool.

Just before serving, fill the "chimney" with aspic and arrange the pâté on a platter. Serves 10 or more. (*Continued*)



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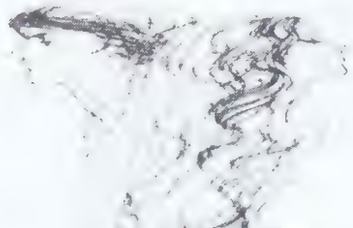
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Cold Cream of Watercress Soup

2 ounces butter
2 leeks, sliced
1 onion, sliced
2 bunches watercress (stems and leaves separated)
Chicken stock (about 10 cups)
2 pounds potatoes, sliced
1 pint heavy cream
1 pint milk
Salt
Pepper

In a large saucepan, melt the butter. Add the leeks, onion and the watercress stems. Sauté 3 to 4 minutes until well mixed and coated with butter.

Add the chicken stock and potatoes. Boil for 30 minutes.

In an electric blender, mix at medium speed until smooth and liquid. Add half the watercress leaves. Blend again. Refrigerate until cold.

When thoroughly chilled, add the cream and milk. Season to taste with salt and fresh pepper.

Serve to 10 in individual cups, garnished with the remaining whole watercress leaves.

Striped Bass Poché "Velum"

For this entrée, the whole bass is stuffed with layers of fish mousse and shellfish. It is baked in a foil envelope, with vegetables and fish stock. For the presentation, the bass is surrounded by a vegetable garniture and served with a white sauce, made with fish stock.

A 10-pound striped bass

Filling:
1 teaspoon salt
2 egg whites
2 cups heavy cream
Salt
Cayenne
½ cup chopped onions
½ cup dry white wine
10 mussels
10 oysters
10 Little Neck clams
Julienne:
Carrots, Celery, Leeks

Vegetable garniture:
Zucchini
Cucumbers
Carrots
Parsley, chopped
Tarragon leaves
Chives, chopped



light consistency. Keep warm until serving time in a bain-Marie.

To prepare the garniture: Scrub the vegetables under running water. With a sharp knife, shape the zucchinis in boat shapes. Poach *al dente*. Set aside.

Peel, halve and seed cucumbers. Cut in half-inch sections and trim to olive shapes. Peel and shape carrots the same way. Poach both *al dente*.

Sauté the carrots in butter, and add parsley, chives and tarragon to taste.

Fill the zucchinis with the carrots and cucumber shapes.

Remove the bass from the envelope. Arrange on a serving platter. Surround with the vegetable garniture, and serve immediately, very hot.

Bring the sauce to the table in a sauceboat. Serves 10.

e your fishman open the bass and n it, leaving the head and the skin ct and reserving the bones for you. e him remove about 20 ounces of meat n inside the fish and package it sepa- ly.

irst, prepare a fish stock from any dard recipe, using the bass bones. Set e.

prepare the filling: Place the 20 es of bass, salt and egg whites in the processor, fitted with the steel blade. ess until you have a mousse-like con- ncy. Add the heavy cream, blend, add and cayenne to taste. Set aside.

a saucepan, combine the chopped ns, white wine, and shellfish. Cook the shellfish open. Drain, reserving ooking juices, and set aside.

the electric food processor, prepare t 2 cups of julienne (thinly sliced table strips), using carrots, celery leeks. Set aside.

finish the dish: Arrange a "papil- or envelope of aluminum foil large gh to fold around the stuffed fish. r the envelope and sprinkle with salt pepper. Make a "bed" of julienne in nvelope. Place the fish, open, on top, season to taste. On the fish, layer half nousse, then the mussels, clams and rs. Finish with the remaining mousse. and reshape the fish. Add 1 cup of stock. Carefully fold the envelope nd the fish.

lace the envelope in a pan and bake 0 minutes at 375°. Then, pierce the lope with a pin or sharp knife to be the mousse is cooked. The pin should out clean. Remove the dish from the Keep the mousse warm until serving

hile the bass is cooking, prepare the e and the garniture. You will need t 2 cups of white sauce, made with sh stock, the reserved shellfish juices ½ cup heavy cream. It should have a



Crown Baba au Rhum

For 10 people, it is better to make 2 separate Babas, so each will rise to the most attractive height for presentation.

15 tablespoons butter
2 tablespoons yeast
1 scant cup warm water
4 cups flour
6 eggs
½ tablespoon salt
5 tablespoons sugar
½ cup raisins, soaked in rum
Rum
Apricot marmalade

Butter two 8-inch molds and set aside. In a bowl, dissolve the yeast and water. Add the flour, eggs, salt, sugar, raisins and the remaining butter, melted.

Knead with a mixer or by hand until well blended.

Fill the 2 molds immediately and set to rise in a warm spot for 30 minutes.

Bake at 375° for 30 minutes. The cakes are ready when golden and slightly loose at the sides of the molds.

Unmold and place each Baba on a flat plate in a shallow dish, for easy serving. Place in a dry spot.

To prepare the syrup:
3 cups sugar
4⅓ cups water
Zest of 1 lemon
Zest of 1 orange

Mix all ingredients in a saucepan. Bring to a boil.

Soak the Babas with the syrup. When thoroughly soaked, place on the serving platters and sprinkle with rum. Glaze with hot apricot sauce, made by melting, then straining, apricot marmalade.

If desired, garnish the center with fruit salad, flavored with apricot and rum. Decorate with whipped cream. ■

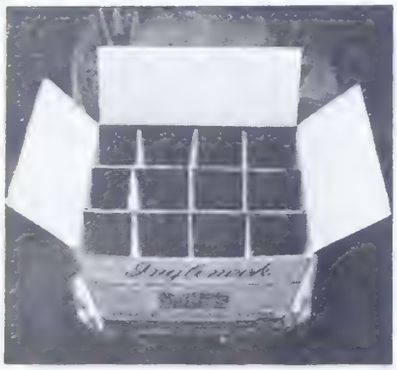
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Continued from page 177

4. Make a well-flavored French dressing (3 to 4 parts olive oil to 1 part wine vinegar) and season to taste with coarse salt and freshly ground black pepper. Stir in the garlic and chives; pour over salad.

5. Add the sliced mushrooms and toss the salad until each leaf of lettuce is glistening. Serves 4 to 6.

Artichokes with Walnut Oil Dressing

4 artichokes
Salt
1 lemon
Freshly ground black pepper
4 tablespoons olive oil
Fresh herbs, your choice, finely chopped

Walnut Oil Dressing:
¾ cup heavy cream
Salt
Freshly ground black pepper
Walnut oil
Lemon juice
4 tablespoons chopped walnuts

1. Remove the tough outer leaves of the artichokes and trim the tops of the remaining leaves. Trim the base and stem of each artichoke with a sharp knife. Cook until tender (30 to 40 minutes) in a large quantity of boiling salted water to which you have added the juice and rind of ½ lemon. The artichokes are done when a leaf pulls out easily.

2. Turn the artichokes upside down to drain and cool.

3. When cool enough to handle, remove the inner leaves of the cooked artichokes, leaving a decorative outer ring of 2 or 3 leaves to form a cup around the heart of each artichoke. With the tip of a spoon, remove the choke from each artichoke. Season generously with salt and freshly ground black pepper.

4. Add the olive oil to the juice of the remaining ½ lemon; season generously with salt and freshly ground black pepper and spoon into the artichoke cups. Chill in the refrigerator.

5. Make the walnut oil dressing: Whip the heavy cream until stiff; flavor with salt, freshly ground black pepper and walnut oil and lemon juice to taste. Fold in the chopped walnuts.

6. Just before serving, pile the artichoke hearts with whipped walnut cream filling and sprinkle with finely chopped herbs. Serves 4. ■

MICROWAVE CORNER

By NANCY CRAIG ☐ Few people, men in particular, can resist a delicious dessert. With a microwave oven, serving a dessert fragrant and fresh from the oven is easy and effortless. And with a bit of advance planning, many desserts can be cooked while coffee is being made.

A traditional Clafouti inspired this simple fruit tart, cooked in 10 minutes.

Apricot Tart

1 16-ounce can unsweetened apricot halves
Zest of 1 lemon
½ cup granulated sugar
Dash of salt
2 eggs, beaten
½ cup sour cream
½ cup all-purpose flour
½ cup brown sugar
2 tablespoons butter or margarine

Drain apricots and arrange the fruit in a 9-inch glass pie plate. Mix sugar, salt and lemon zest and sprinkle over the fruit.

Add sour cream to the beaten eggs and mix well. Pour over fruit. Place in oven and cook uncovered on medium power for 3 minutes. Give dish a quarter turn and cook for 3 more minutes.

As fruit cooks, mix the flour and brown sugar and cut in butter to make crumbs.

After 6 minutes cooking time, give the plate quarter turn and sprinkle crumbs over the top. Microwave for 4 minutes.

Brownies

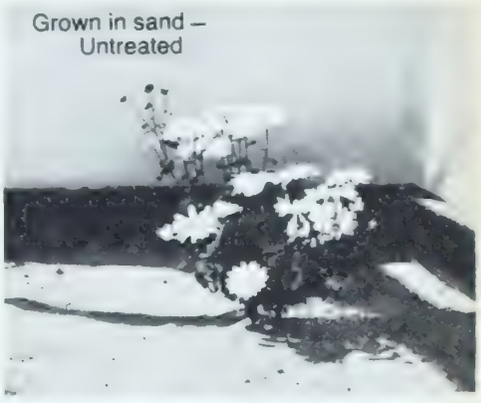
Richard Deacon introduced me to this fast recipe for an all-American favorite in his latest book, *Microwave Cookery*.

⅔ cup butter or margarine
1 cup sugar
2 eggs, slightly beaten
1 teaspoon vanilla
1 cup sifted all-purpose flour
¼ cup dry cocoa
¼ cup instant cocoa
½ teaspoon salt
½ teaspoon baking powder
½ cup chopped walnuts (or pecans)

Melt butter or margarine in a mixing bowl on high setting. Add the sugar. Cool. Add the eggs and vanilla. Sift the flour, cocoas, baking powder and salt into the sugar mixture and blend. Stir in the nuts. Pour into a lightly greased 9-inch glass pie plate. Microwave on full power 4½ to 5½ minutes, turning dish a quarter turn twice while cooking. Cool before cutting. Makes one dozen brownies. ■

photo proof of amazing University tests





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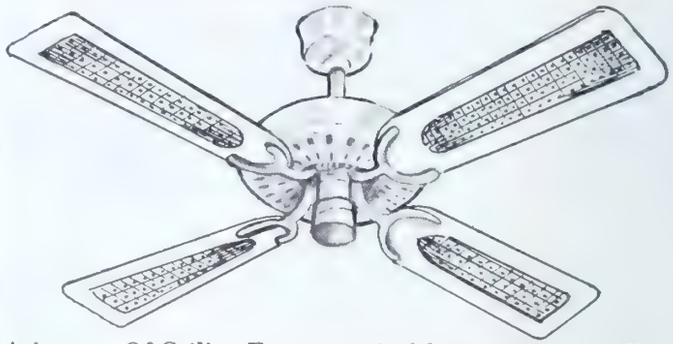
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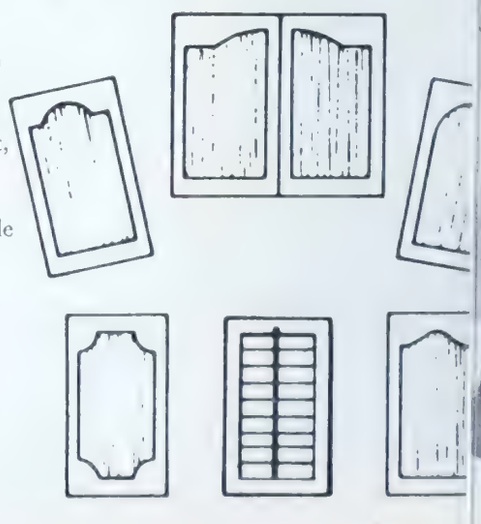


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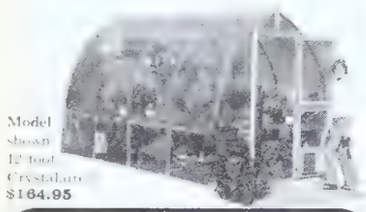
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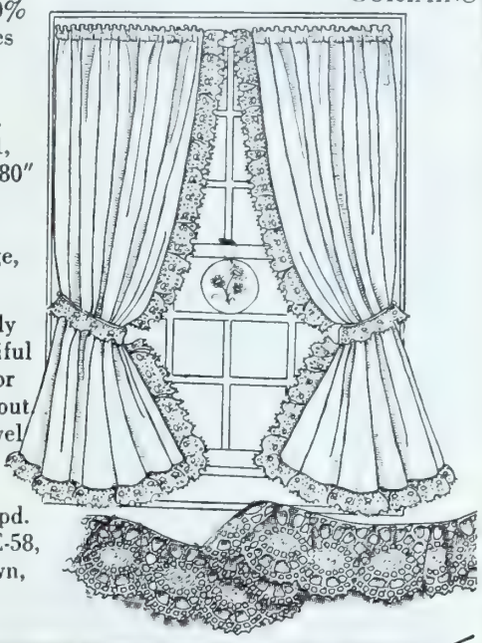
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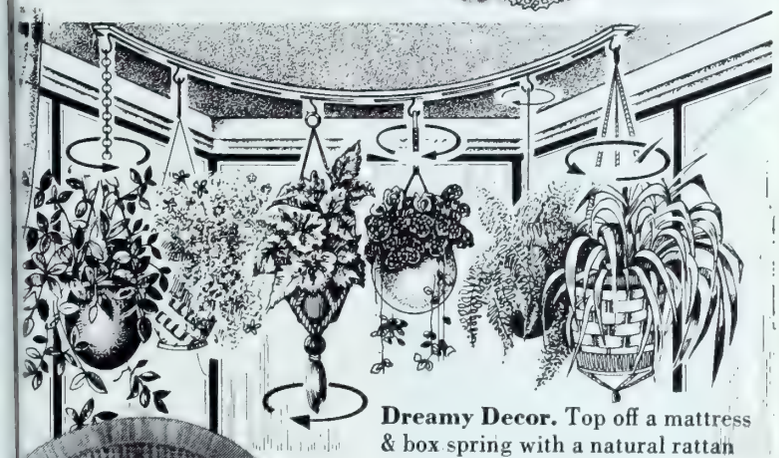
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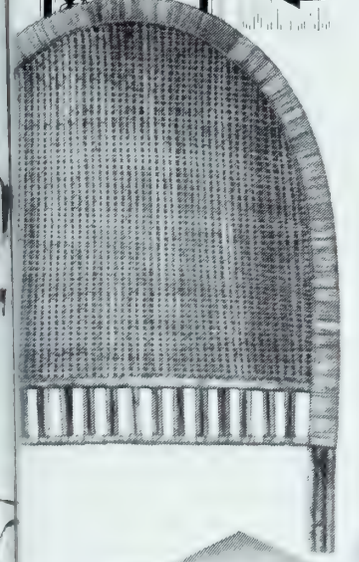
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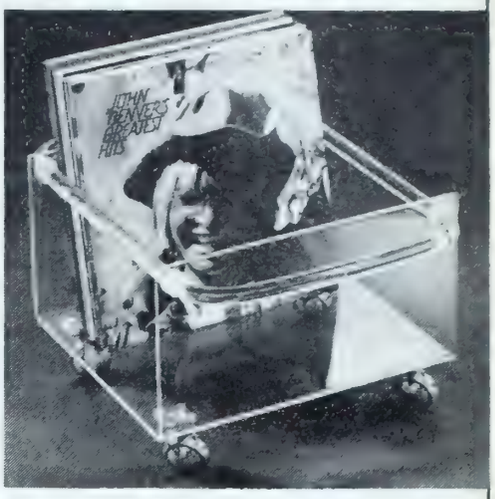
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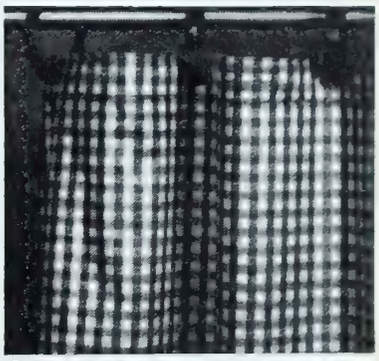
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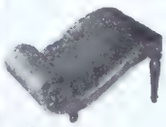
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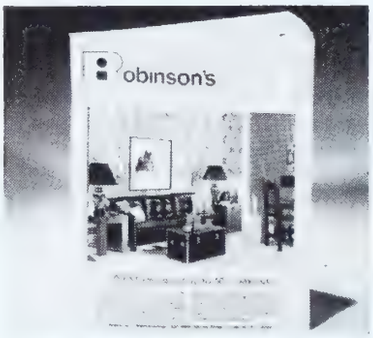
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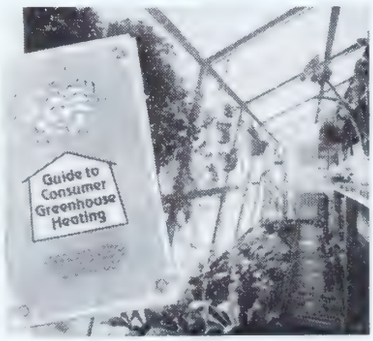
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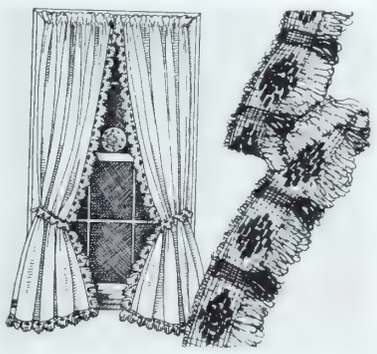
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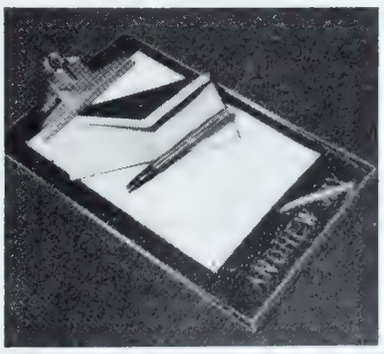
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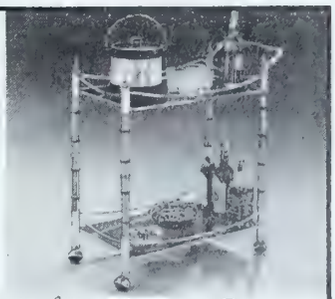


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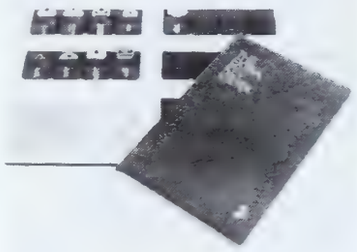
Fairest Mirror of them all. Romantically designed hand mirror crafted from a single piece of the finest Philippine mahogany, rubbed to a satin sheen. And what could be a more perfect embellishment than the delicate Florid Script monogram hand carved on the back? 6x11½". Print initials. $22.50, $1.50 post. Reflections, Dept. HB5, Box 2705, Silver City, NM 88061



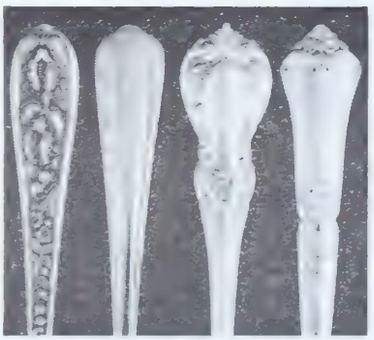
Clock Kit. Antique reproduction of long drop regulator wall clock with pre-cut wood parts, dial, brass bezel, glass, imported German movement (strikes on the hour and half-hour). 38¼" high, 17¾" wide, 4¼" deep. Choose Walnut, $141.75; Cherry, $135.75; Oak $133.75. Shipping charges collect. Catalog 50¢. From Mason & Sullivan, HBE8, Osterville, MA 02655



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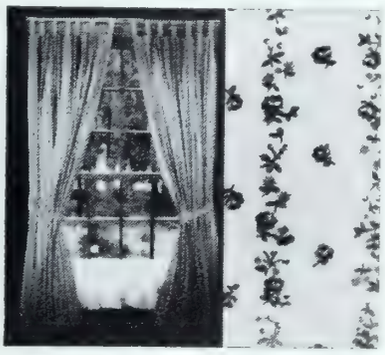
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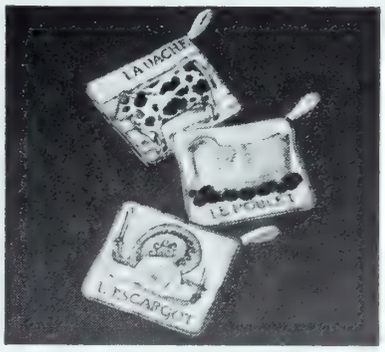
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Norman Rockwell pays tribute to Mom. 1978 collector's plate entitled "Bedtime" captures the happy memories of storybook hours. Third in a numbered, limited edition series in fine porcelain by Edwin M. Knowles China Co. Certificate of authenticity & seal of Rockwell Society. 8½" diam. $24.50 ppd. Hickory House Collector, Dept. HB58, 108 Main St., Ottumwa, IA 52501

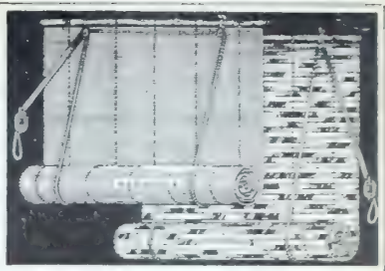


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60"x72"	12.00	18.00
72"x72"	14.00	22.00
84"x72"	17.00	27.00





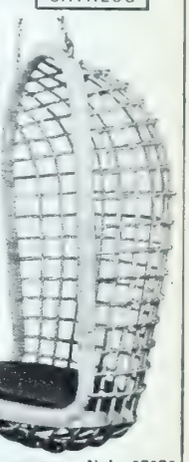
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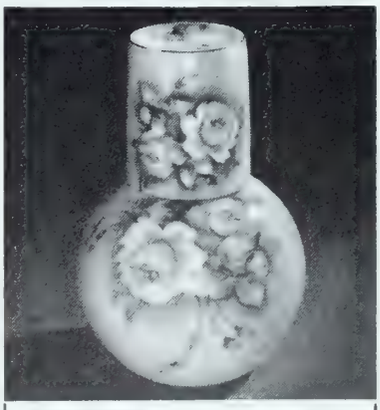


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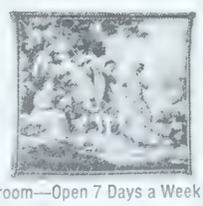
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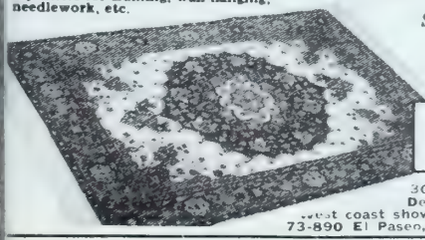
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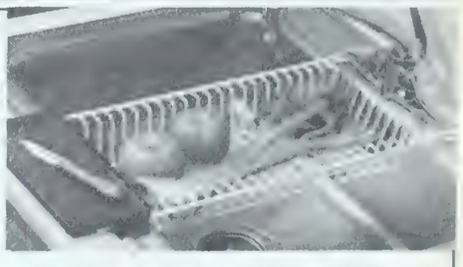
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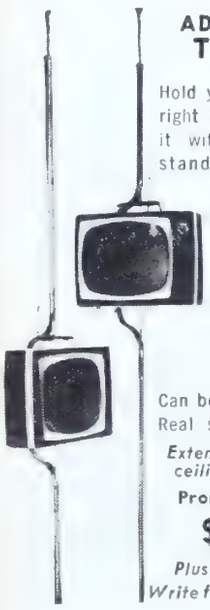


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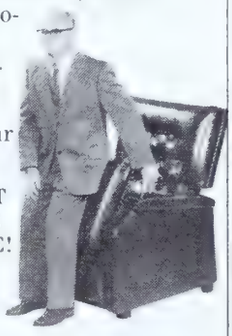
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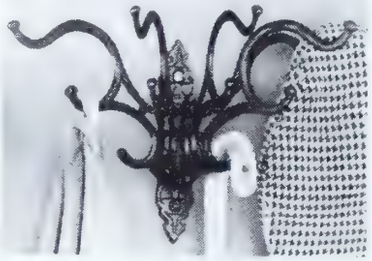
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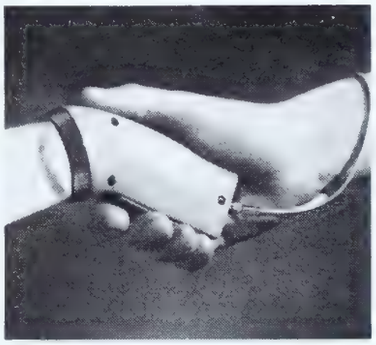
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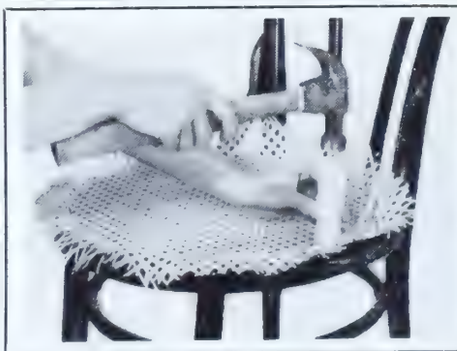
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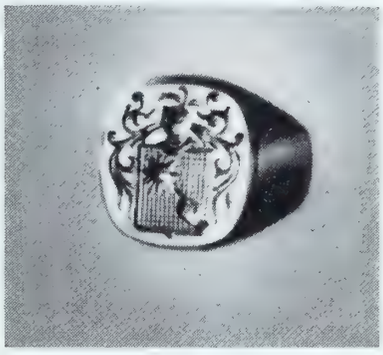
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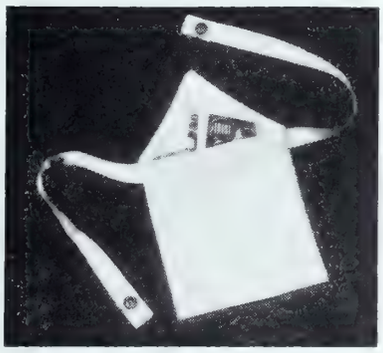
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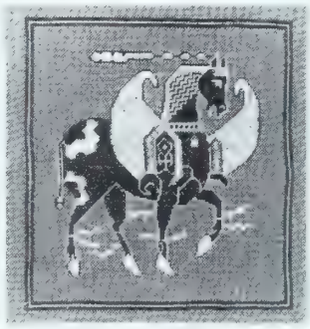
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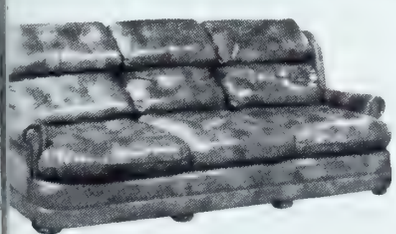
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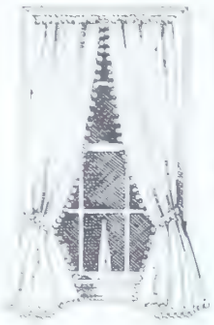


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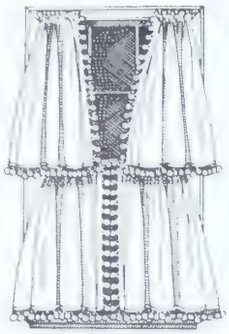


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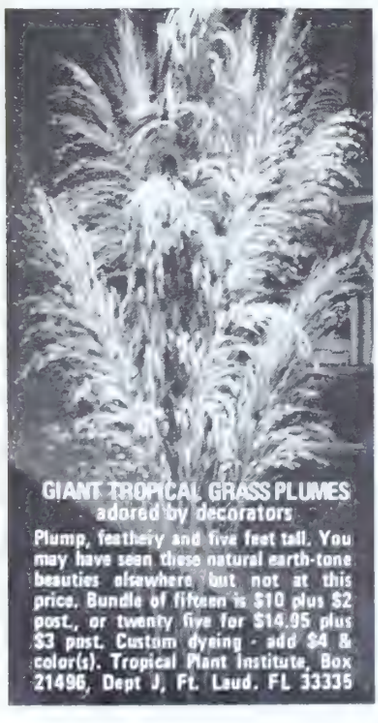
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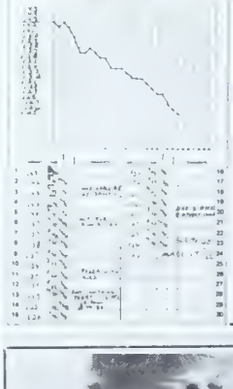


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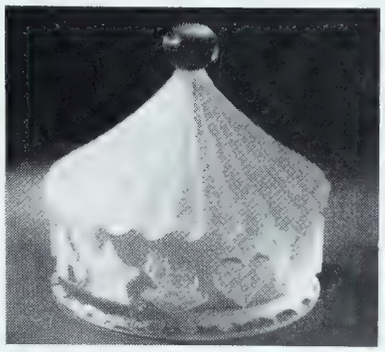
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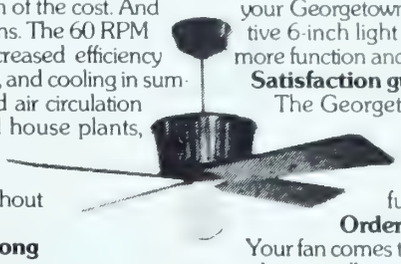
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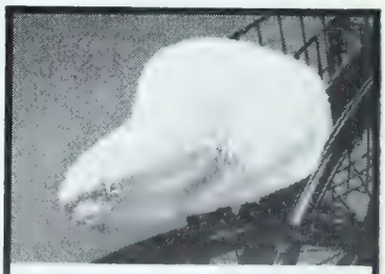
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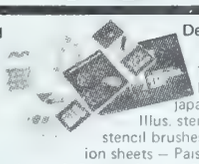
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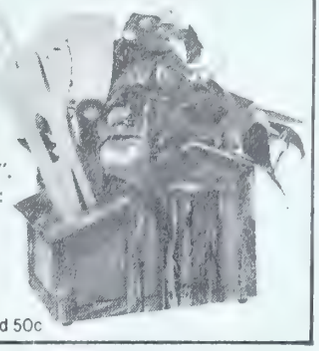
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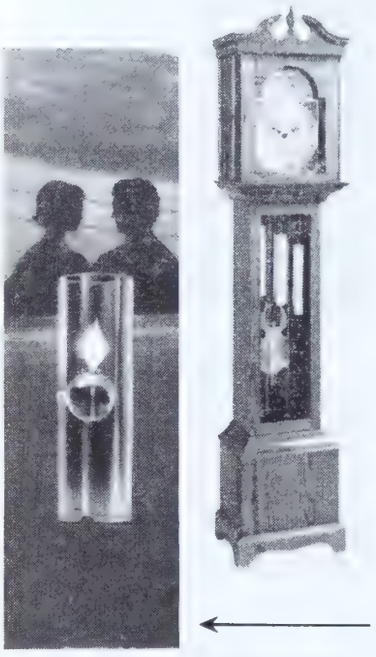
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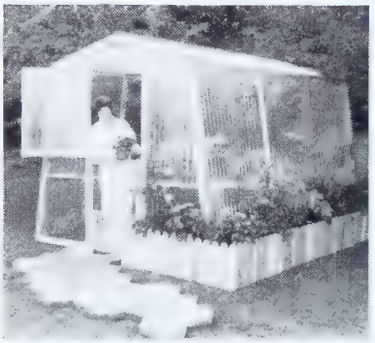


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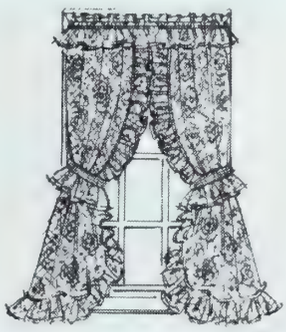
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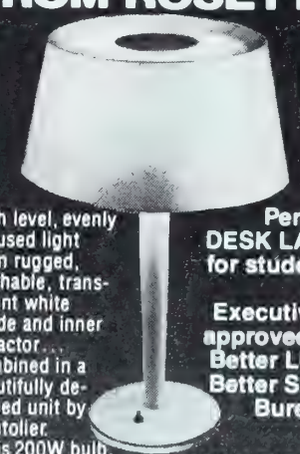
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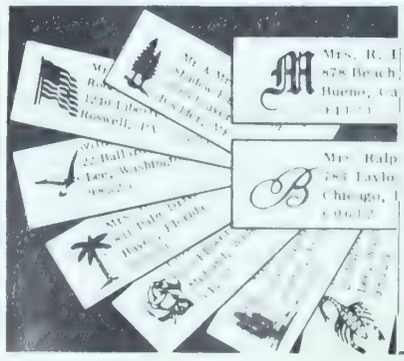
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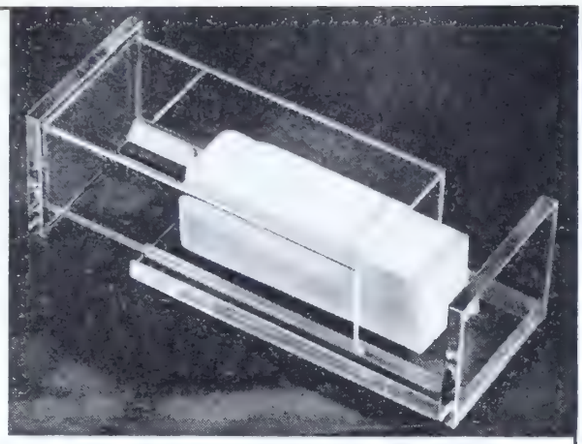
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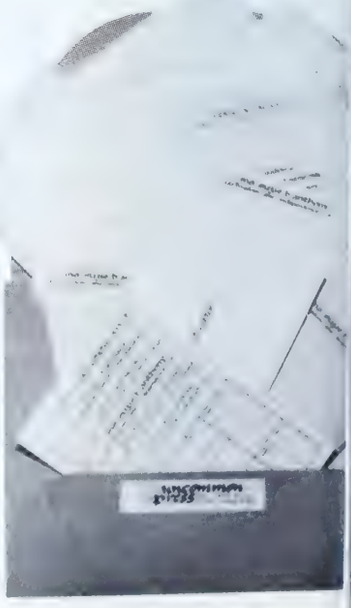


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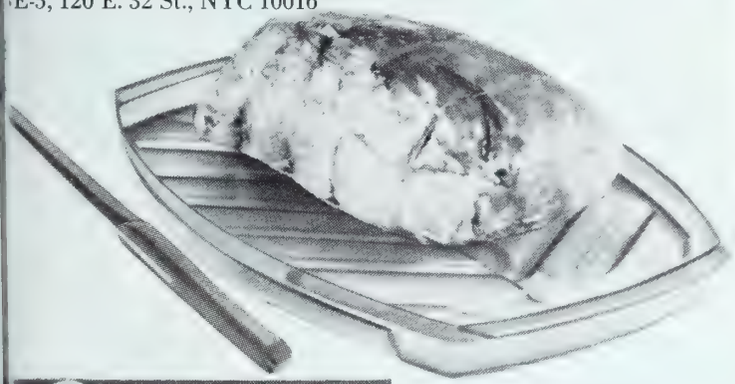
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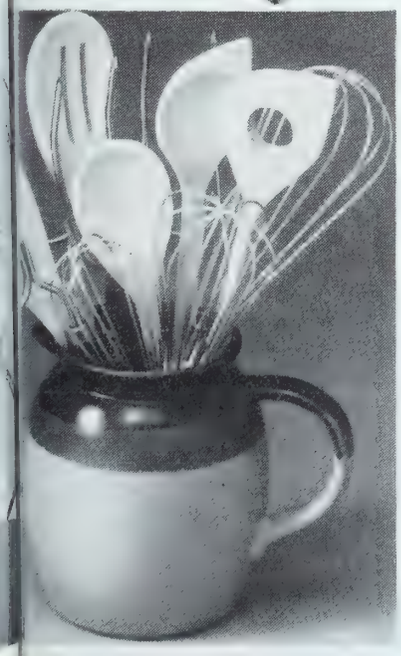


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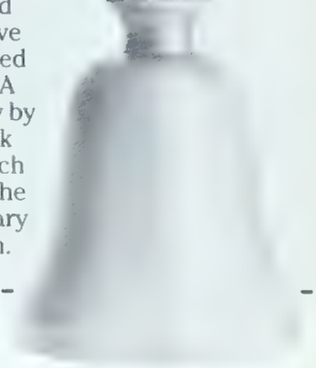
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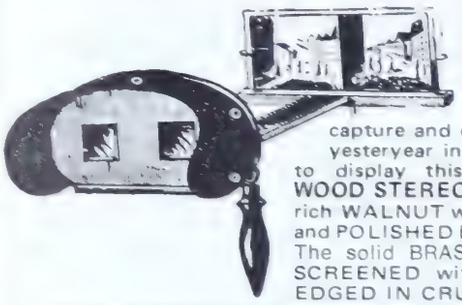
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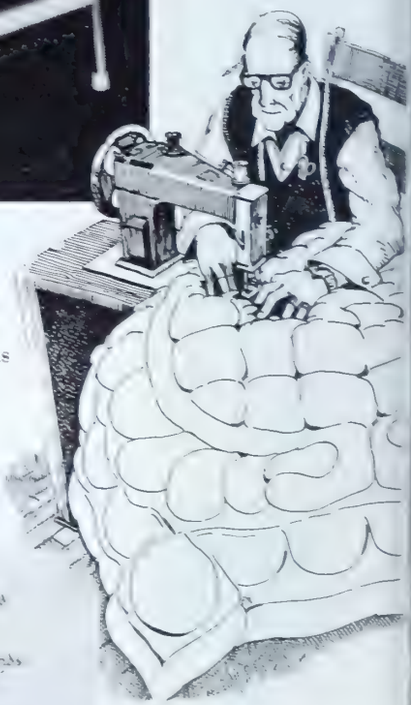
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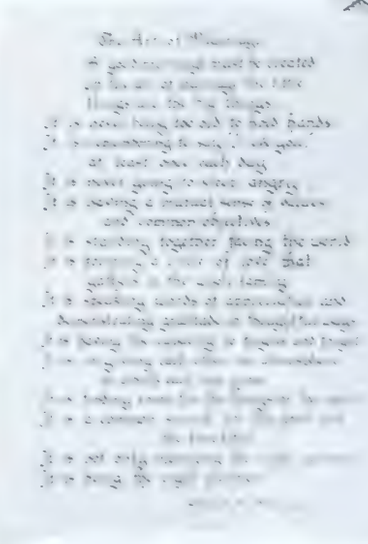
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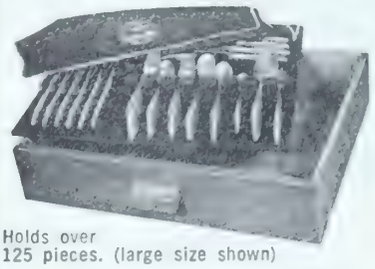
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The English Wine Table

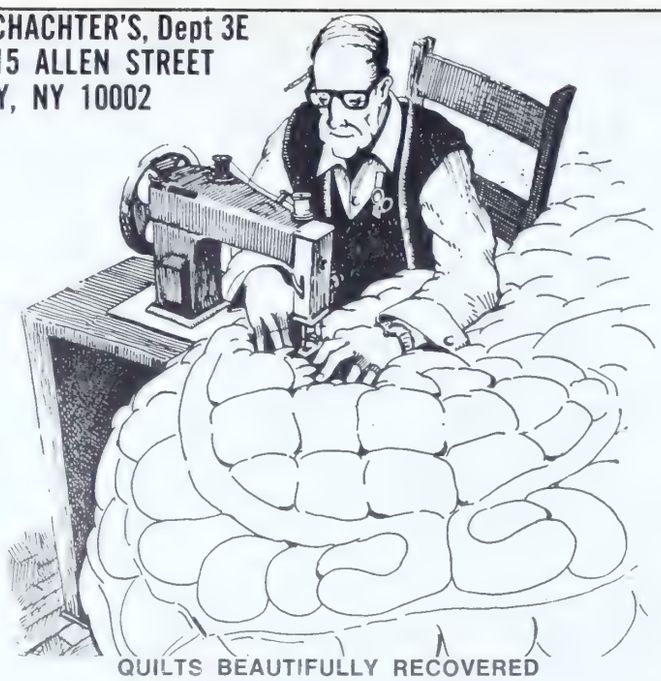


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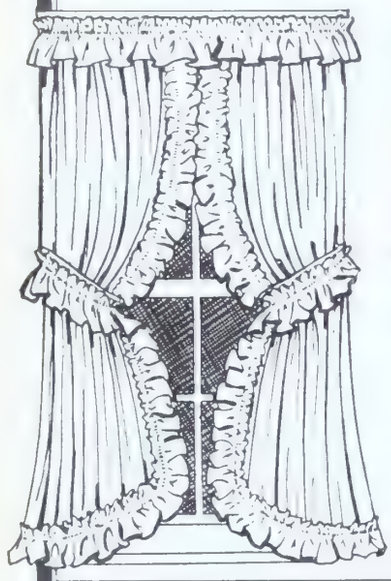
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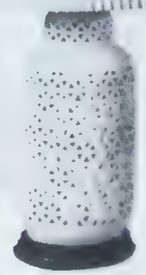
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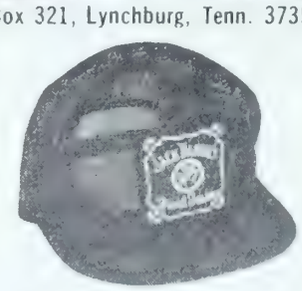
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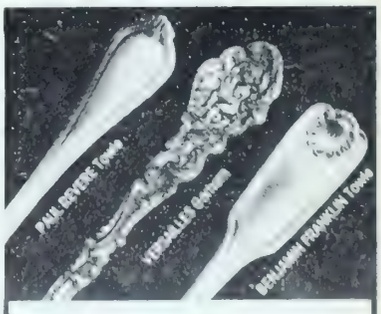
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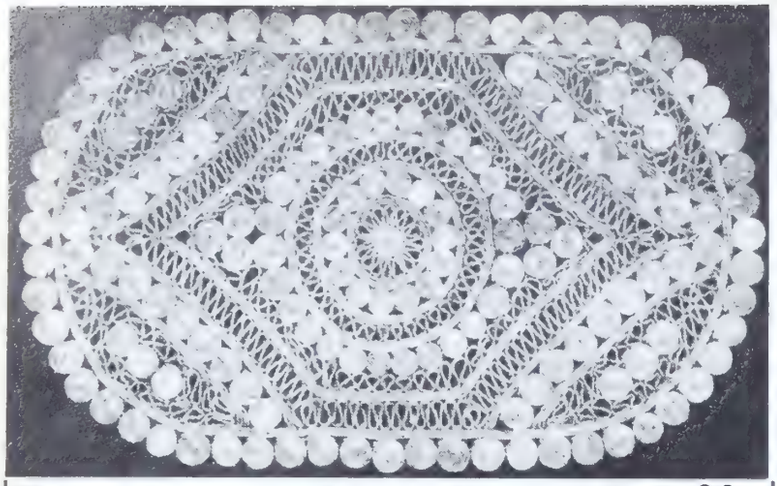


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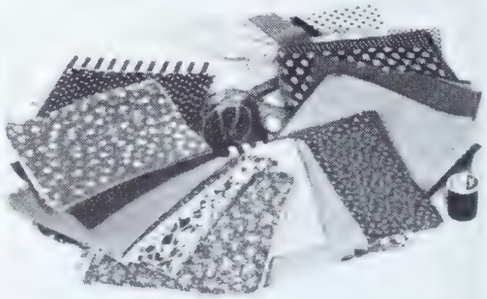
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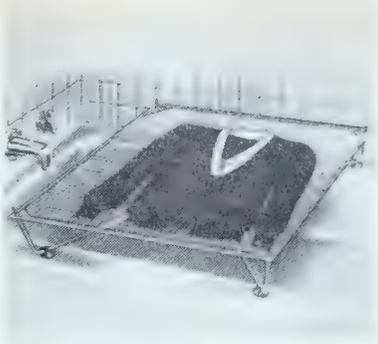
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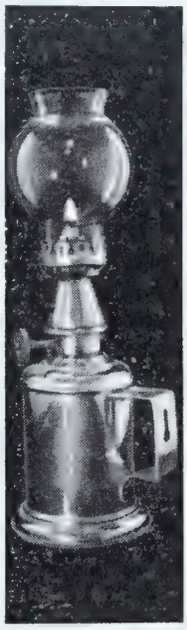
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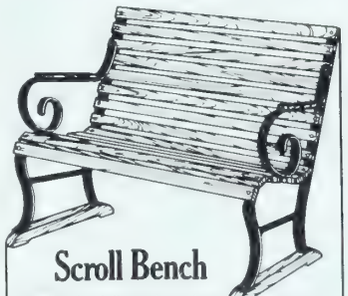
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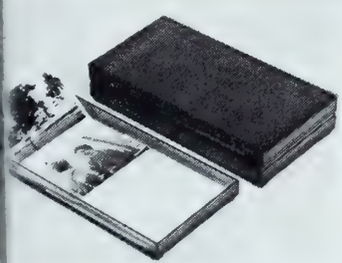
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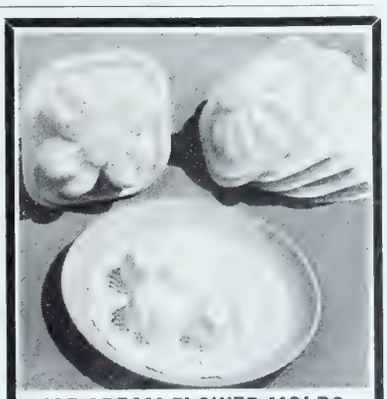
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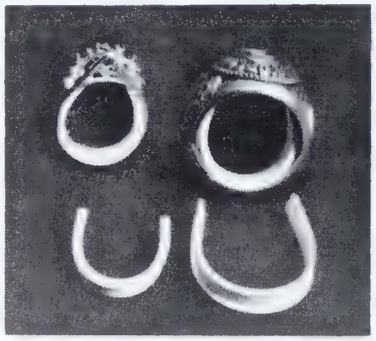
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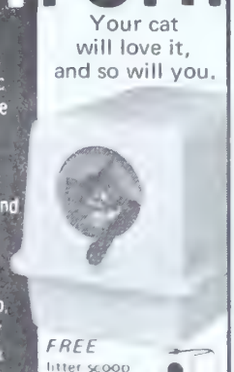


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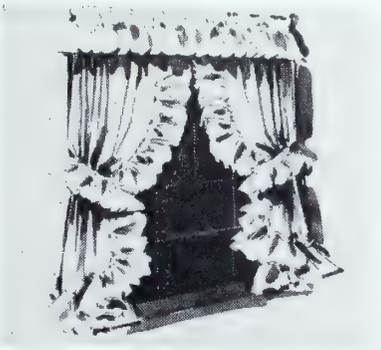
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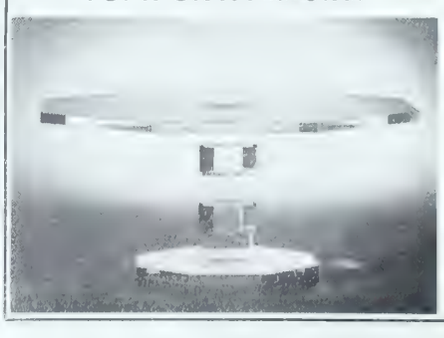
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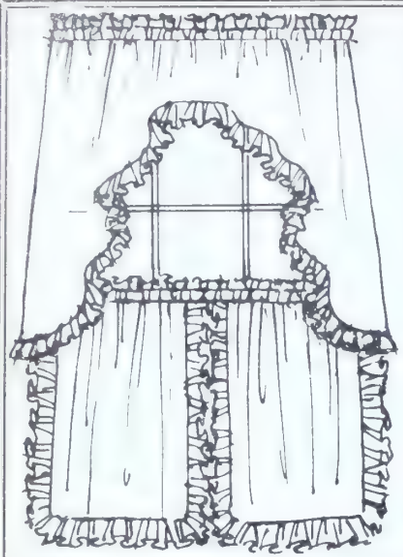
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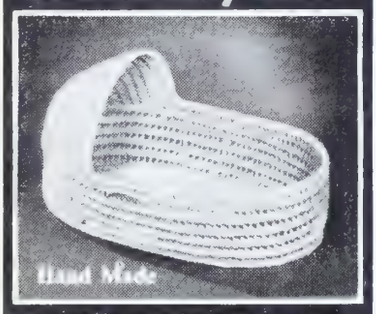


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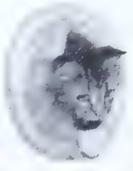


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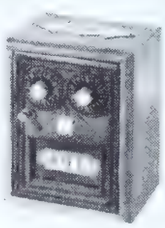
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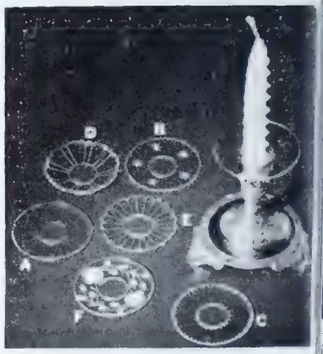
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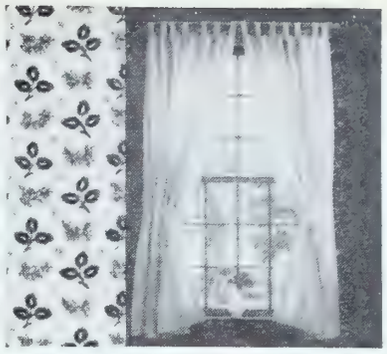


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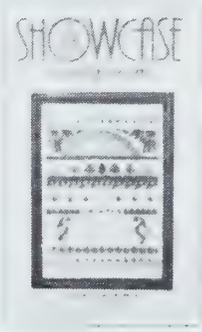
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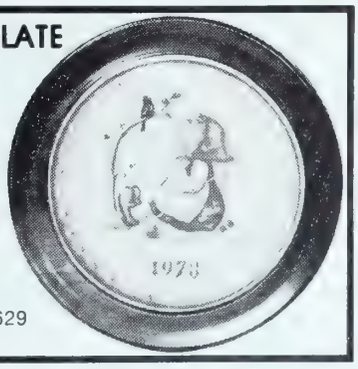
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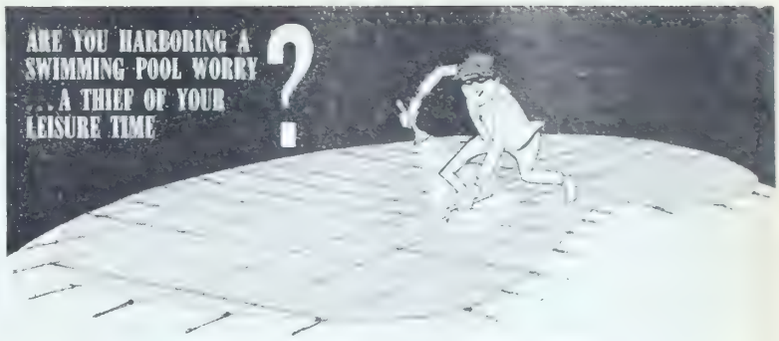
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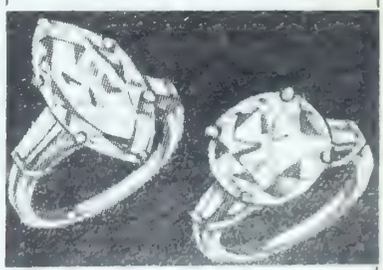
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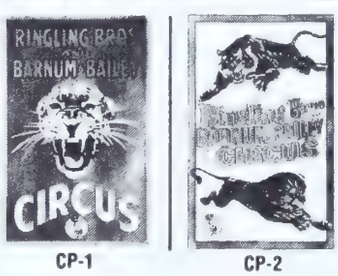
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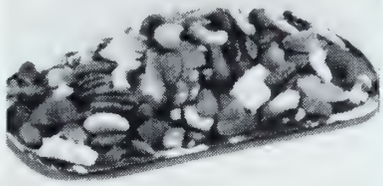
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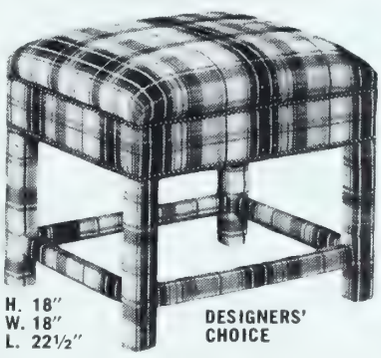
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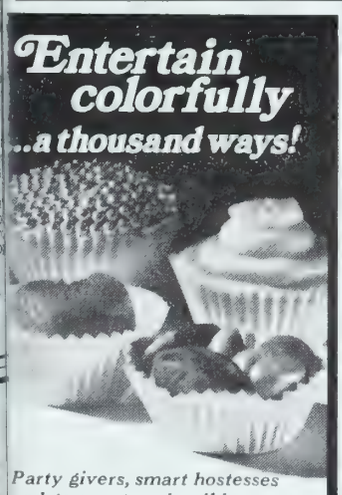
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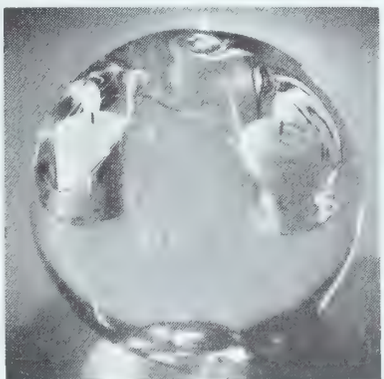
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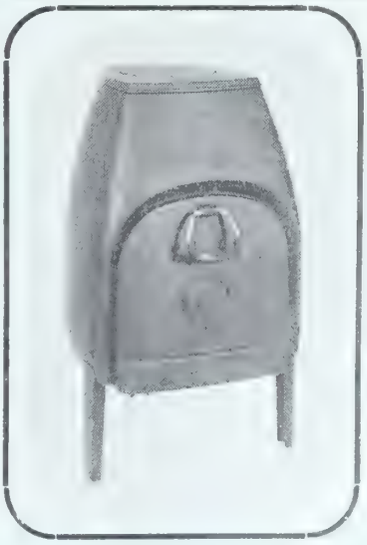


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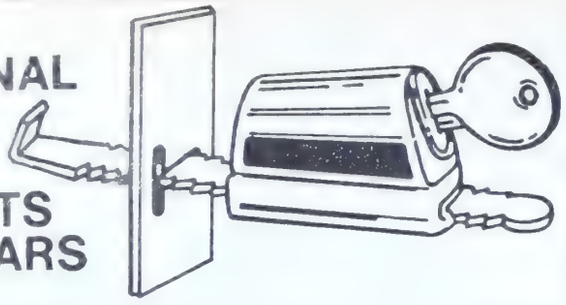
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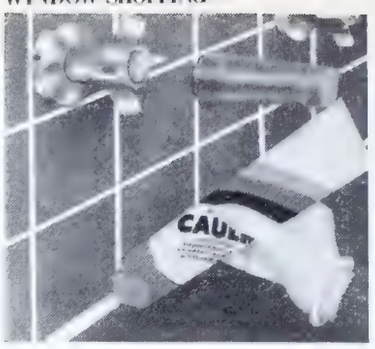
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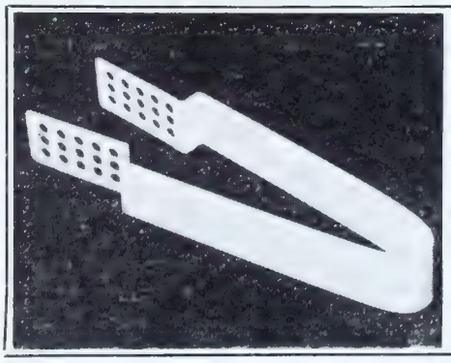
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Miniature Collector
170 Fifth Ave., Dept. HB3,
New York, NY 10010

Booklets

Continued from page 130

129. The Finest Quality 18/10 Stainless Steel Flatware from WMF Fraser. Our new brochure offers 22 designs that enable you to set applause-winning table settings from breakfast to dinner. **WMF America, Inc. Free**

130. Delight While You Dine . . . look deeply into our crystal and see the spontaneous fire of diamonds. A deep infinity of prisms and mirrors created by third- and fourth-generation glass cutters will bring great pleasure into your life. Illustrated catalogue provides the names of jewelers and fine shops where the crystal can be seen. **Cristallerie Zwiesel. 25¢**

131. The Accepted Standard of Elegance in Flatware. The Georgian House flatware collections, shown in a 22-page, lavishly illustrated, color brochure, featuring its English handmade sterling silver. You also receive a 24-page brochure featuring patterns of quality 18/8 stainless steel. **Georgian House. Free**

132. Sterling Flatware. Buchroeder's offers a two-in-one complimentary brochure, featuring Towle sterling flatware, which depicts life-like illustrations of more than 27 sterling patterns. Also illustrated is Towle's elegant dinner-size stainless steel flatware. **Buchroeder's. Free**

133. The Elegance of Ginori, Italy's Finest China. A full-color brochure of 40 impeccable patterns displays the artistry and taste of Ginori, one of Europe's most noted names in china. **Richard-Ginori Corp. Free**

134. "Treasure the Great American China–Lenox." This beautiful-to-look-at color booklet outlines the firm's sought-after china, crystal and accessories patterns, with prices and pattern coordination information. **Lenox China Inc. Free**

Travel

135. Lookout Mountain, Chattanooga, Tenn. Full-color brochure also describes Rock City and Ruby Falls, two of the South's great attractions, at historic Chattanooga, "Scenic Center of the South." **Lookout Mountain. Free**

136. "Alabama Has it All," from wooded mountains studded with clear lakes to white sand beaches. Alabama's colorful history, described in a 58-page color booklet, provides entertainment and education. **State of Alabama. Free**

137. Virginia Vacation Guide– Williamsburg, Jamestown, Yorktown, Appomatox, Monticello, Mount Vernon, Shenandoah National Park in the Blue Ridge Mountains, *(Continued on page 222)*

Circle the number of booklets you want on reply card opposite page 222.

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PRODUCT INFORMATION

Asterisks mark the items available through decorators only. For merchandise listed by manufacturer, write to Reader Service for the manufacturer's address. Include issue date and page number. For addresses of retail sources not listed, see the Store Roster. Prices are approximate.

PAGES 134-137—DREAM-OF-A-HOUSE

Turret room: "Longley" wallpaper by **In-Stock Wallpaper,** available from **Gerald Hargett Showroom,*** 220 Decorative Center, Dallas 75207; 5120 Woodway, Houston 77056.

Upholstered wing chair by **Baker Furniture Co.,** wood chair by **Shaker Windsor Chair Co., Baker Knapp & Tubbs,*** 150 Decorative Center, Dallas; 5120 Woodway Drive, Houston 77056.

Bedroom: Plant stands by **McGuire;** Oriental rug, brass lamp, end table lamp, table/desk, bench, leather chair by **Kittinger,** all from **E. C. Dicken Inc.,*** Decorative Center, Dallas 75207. Wing chair also available through **Kittinger Williamsburg Reproductions,** N.Y.C. and **Kittinger Co.,** Chicago; **Kneedler-Fauchere,*** Los Angeles, and **M-Geough Robinson Inc.*** 420 Boylston St., Boston 02116.

PAGES 138-139—SPARE, AMERICAN STYLE

Wicker chairs, **International Contract Furnishings Inc.,*** 145 E. 57th St., N.Y.C. 10022. Distributors: **Don Alderson,** Merchandise Mart, Chicago; **Thomas Nivens Associates,** San Francisco. Painting by La Verne Dagras.

PAGES 140-143—HIGH LEVEL

Living room: Slate hearthstones, **Empire State Marble.**

Carpet, **A. Alpert,** 674 Ninth Ave., N.Y.C. 10036.

Sofa, Arflex "Strips," **Beylerian,*** 305 E. 63rd St., N.Y.C. 10021.

Chair, **Atelier International,*** 595 Madison Ave., N.Y.C. 10022.

Bedroom: Bedspread, **Seymour Winik Inc.,** 245 W. 29th St., N.Y.C. 10001; **Touchskins Inc.,** 112-09 Marlette Drive, Cincinnati 45242.

Comforter and sheets, **Martex.**

Wood floor finishing, **Thomas Cunningham,** 1432 Jefferson Ave., West Islip, N.Y. 11795.

Mezzanine: Shelving and bench, **Christie Interiors,** 114 W. 27th St., N.Y.C. 10001.

File, **Designcraft.**

Kitchen: Custom cabinets, **Les Care Kitchens.**

Refrigerator and dishwasher, **General Electric;** range, **Caloric;** sink, **Elkay.** All appliances from **Gringer & Sons,** 29 First Ave., N.Y.C. 10003.

PAGES 146-147—SMALL WONDER

Lamp, **Bailey Heubner,** 98 Main St., Southampton, N.Y. 11968; also available at **Henri Bendel.**

Fabric on built-ins, **Knoll International,*** 745 Fifth Ave., N.Y.C. 10022.

Marimekko fabric on pillows at **Design Research.**

Dining chairs, **Thonet Industries.***

Le Corbusier chairs, **Stendig Inc.*** 410 E. 62nd St., N.Y.C. 10021.

PAGES 148-149—A SWEET LIFE

Crucifix, **The Eyes Gallery,** 402 South St., Philadelphia 19147.

Furniture, lamp, vase, animals, all from **Design Research.**

Carpets, **Rittenhouse Carpets Inc.** Distributors: **Eurotex Corp.,** Merchandise Mart, Chicago; Pacific Design Center, Los Angeles.

Quilt by Jessica Joern, **The Works Craft Gallery,** 319 South St., Philadelphia 19147.

Paintings by Suzanne Wheeling, Philadelphia.

PAGES 150-151—ROOF RAISING

Living room: Carpet, **Decorative Carpets Inc.,*** 8687 Melrose Ave., Los Angeles 90069. Sofa fabric, **& Vice Versa,*** 979 Third Ave., N.Y.C. 10022.

Cocktail table, **Minton Spidell,*** 8731 Melrose Ave., Los Angeles 90069.

Dining Area (background): Table, **Knoll International Ltd.,*** 745 Fifth Ave., N.Y.C. 10022.

Chairs, **Pace Collection Inc.,*** 321 E. 62nd St., N.Y.C. 10021.

Bedroom: Custom furniture by **John Patton,*** 8747 Melrose Ave., Los Angeles.

Chrome coffee table, **Knoll International Ltd.*** Lamp, **Atelier International Ltd.,*** 595 Fifth Ave., N.Y.C.

All artwork, **Leo Duval Gallery,** 8747 Melrose Ave., Los Angeles 90069.

Courtyard: Spa, **Jacuzzi Whirlpool Bath Inc.**

PAGES 152-159—HB CENTERFOLD

Page 152: Colonial rim lock #5636, **Baldwin Hardware Manufacturing Co.** at **William Hunrath Co. Inc.,** 153 E. 57th St., N.Y.C. 10022.

Handle pulls, **The Ironmonger,*** 446 N. Wells St., Chicago 60610.

Ring pull, **Manhattan Marine & Electric Co.,** 116 Chambers St., N.Y.C.

Chrome door knob, **Paul Associates,*** 155 E. 55th St., N.Y.C. 10022.

Brass levers, **P. E. Guerin Inc.,** 23 Jane St., N.Y.C. 10014.

Iron latch, **McKinney Manufacturing Co.,** at **William Hunrath Co. Inc.**

Page 153: Door knobs and pulls, **Omnia Industries,*** 49 Park St., Montclair, N.J.

Brass door knobs, **P. E. Guerin Inc.**

Chrome door knob, **Paul Associates.***

Door handles and pulls, **The Ironmonger.***

Pages 154-155: Turnout easement, **National Woodwork Manufacturers Association.**

Ceiling tiles and runners, **Simplex Ceiling Corp.,*** 50 Harrison St., Hoboken, N.J. 07030.

Moldings, **Old World Moulding & Finishing Inc.,** 115 Allen Blvd., Farmingdale, N.Y. 11735.

Metal ceilings, **Barnum Brainum-Shanker Co. Inc.,** 7032 83rd St., Glendale, N.Y. 11227.

Preway Fireplace, **Preway Inc.,** Wisconsin Rapids, Wisc. 54494.

Jotul stove, **Kris Comm,** division of **Kristia Associates.**

Hunter ceiling fan, **The Ceiling Fan Gallery,** Poconic, L.I. 11958.

Spiral staircase, **Stair-Pak Products Co.,** Route 22, Union, N.J. 07083.

Fireplace mantel, **William H. Jackson Co.,** 3 E. 47th St., N.Y.C. 10017.

Page 156: Cedar woodstrip, **Pope & Talbot,** 1700 S.W. Fourth Ave., Portland, Ore. 97201.

Vermont barnboard, **Vermont Weatherboard Inc.**

Casa Blanca panel, **Masonite Corp.**

Barnplank, **Georgia Pacific.**

Mosaics and Flint blend, **American Olean Tile Co.**

Page 157: Herringbone floor, **Designed Wood Flooring Center Inc.,** 940 Third Ave., N.Y.C. 10022.

Genuwood, **Permagrain Products.**

Camphor Burl, **Formica Corp.,** subsidiary of **Cyanamid.**

Serie Elementare tiles, **Hastings Tile,*** division of **Hastings Pavement Co. Inc.,** 410 Lakeville Rd., Lake Success, N.Y. 11040.

Stylistik tile, **Armstrong Cork Co.**

Marble tile, **Bufalini USA Ltd.,*** 4 W. 56th St., N.Y.C. 10019.

French tile, **Country Floors Inc.,*** 300 E. 61st St., N.Y.C. 10021.

Page 158: Lavatory set, **Artistic Brass,*** division of **Norris Industries,** 3136 E. 11th St., Los Angeles 90023; at **Smolka Co. Inc.,** 231 & 233 E. 33rd St., N.Y.C.

Bath accessories, **Jean Paul Beaujard Inc.,*** 209 E. 76th St., N.Y.C. 10021.

Basin, **Sherle Wagner,*** 60 E. 57th St., N.Y.C. 10022.

Page 159: Chrome faucet, **Elkay.** At **Smolka Co.**

"Serie Gronda" accessories, **Hastings Tile,** division of **Hastings Pavement Co., Inc.** 410 Lakeville Rd., Lake Success, N.Y. 11040.

Tilche lavatory, **American Standard.**

PAGES 160-163—BRED IN THE MOUNTAINS

From the "Foxglow" Collection by **Bernhardt Industries:** Nest of tables, $220;

ladder back chair, $130; armoire, $660; chair side table, $165; sofa table, $220; upholstered loveseat, $485; upholstered wing chair, $310; upholstered bench, $120; poster bed, $715; ladder back rocker, $200; oval mirror, $85; table, $275 and arrow back chairs, $110 each; ice box, $440; Windsor chair with arms, $175. Contact Reader Service for retail sources.

From **Ridgeway Clocks:** "Betsy Ward" Grandmother clock, #150, $749; at **Barker Brothers,** Los Angeles, **Brown's Furniture,** San Francisco; **Liberty House,** Dallas; **Macy's,** N.Y.C.; **John M. Smyth & Co.,** Chicago.

"Country Squire" rug, 8 by 11 feet, $600, **Trans Ocean,*** 919 Third Ave., N.Y.C. 10022. At **Bloomingdale's,** N.Y.C.; **Joseph Horne,** Pittsburgh; **Macy's,** San Francisco.

"Country Tyme" rug in bedroom, **Trans Ocean.*** At **Hudson's,** Detroit; **Joseph Horne,** Pittsburgh; **Shillito,** Cincinnati.

"Jamestown," rug in kitchen, **Couristan,*** 919 Third Ave., N.Y.C. 10022. At **The Emporium,** San Francisco; **Jordan Marsh,** Boston; **John Wanamaker,** Philadelphia; **Miller's,** Knoxville, Tenn.; **Einstein Moomjy,** Pine Brook, N.J.

"Classic Chromatics," sheets and comforter, **Fieldcrest.**

Quilt, c. 1880, "Feathered Star," **Thos. K. Woodard,** 1022 Lexington Ave., N.Y.C. 10021.

All Early-American prints, **Tinicum Press,** 235 E. Gay St., West Chester, Pa. 19380. "Noah's Ark" by Edward Hicks; $75; "Van Bergen," (anonymous) #1030, $59; "Scene in a Quaker Meeting House," (anonymous) #1075, $75.

PAGES 164-167–FIVE YEAR PLAN

Living room: Pillow fabric, $10.50 per yard, **Kirk-Brummel Associates,*** 979 Third Ave., N.Y.C. 10022.

"Winsome Wisteria" glazed chintz on chaise, $9 per yard, **Kirk-Brummel Associates.***

"Newport" chaise, **D.I.A.** At **Gabbert's,** Dallas; **Joske's,** Houston; **Jordan Marsh,** Miami. Pedestals, at **Foley's,** Houston; **Hudson's,** Detroit; **Sloane's,** N.Y.C.

Rug, **Import Specialists,*** 80 Wall St., N.Y.C. 10005. At **The Afternoon,** The Westwoods, Omaha; **The Broadway,** Los Angeles; **F.B. Design,** Denver; **Macy's,** N.Y.C.

Floor lamp by Peter Hamburger, **George Kovacs Lighting,*** 230 Fifth Ave., N.Y.C. 10001. Available at **Bloomingdale's,** N.Y.C.; **Bullock's,** Los Angeles; **Burdine's,** Miami; and **Scandinavian Design,** Chicago.

Silver cigar box, crystal vases and ashtray, **Tiffany & Co.,** N.Y.C., Atlanta, Beverly Hills, Chicago, Houston, and San Francisco. Alessandro lacquered chair and tray tables at **Bonwit Teller.** Rug, **Rosecore Carpet,*** 979 Third Ave., N.Y.C. 10022, **Castlebury-Held,*** Dallas; **George & Frances Davidson, Inc.,*** Boston; **Kneedler-Fauchere,** Los Angeles, San Francisco; **Rosecore Carpet,** Miami; **John Strauss Inc.,** Chicago.

Steel blinds, **Levolor Rivieria.**

All sculpture by Barbara Harrison.

Dining room: Tray, **Bonwit Teller,** N.Y.C Table, **Cy Mann,*** 979 Third Ave., N.Y.C. 10022.

Pouf, **Deutsch,*** 196 Lexington Ave., N.Y.C. 10016 and 426 S. Robertson Blvd., Los Angeles 90048.

Chairs, **Selig.** At **Danika Inc.,** Los Angeles; **Gabbert's,** Dallas; **W & J Sloane,** N.Y.C. and Houston.

Butcher block table and pedestal, **Workbench,** N.Y.C., Boston, Cleveland, Philadelphia and **Halls Workbench** in Kansas City, Mo.

Bedroom: Striped pillow design by Bill Tice, **Bloomcraft,** 295 Fifth Ave., N.Y.C. 10016. **Cannon Mills Sheets,** from the **Dawn Lights** collection, **Strawbridge & Clothier.**

PAGES 168-169–WELCOME HOME

"Linton," $15.75 per yard, **Greeff,*** 155 E. 56th St., N.Y.C. 10022.

"Peach Blossoms," $21 per yard, **Brunschwig & Fils,*** 979 Third Ave., N.Y.C.

"Foliage," $31.50 per yard, and "Poppy Field," $15.50 per yard, **Schumacher,*** 939 Third Ave., N.Y.C. 10022. At **Dayton's,** Minneapolis; **Higbee's,** Cleveland; **J.L. Hudson,** Detroit; **JW Robinson,** Los Angeles; **W & J Sloane,** N.Y.C.; **Sanger-Harris,** Dallas.

"Wentworth," **Bloomcraft.** At **F.A. Hulett & Sons,** Meridian, Miss.; **The Market Square Shop,** Alexandria, Va.; **Smith's Cloth Shop,** Andover, S.C.

Solids, $4.50 per yard, and "Jubilee," $7 per yard, **Cyrus Clark,*** 267 Fifth Ave., N.Y.C. 10003. At **Bloomingdale's,** N.Y.C.; **J. W. Robinson,** Los Angeles; **Carson Pirie Scott,** Chicago.

Henredon sofa, $1,854. At **Colby's,** Chicago; **Joseph Horne,** Pittsburgh; **Hudson's,** Detroit; **Rich's,** Atlanta; **W & J Sloane,** N.Y.C. "L'Oriental" fabric, 51 inches wide, from **Clarence House.***

"Osterley," $8 per yard, **Waverly,** 58 W. 40th St., N.Y.C. 10018. At **Higbee's,** Cleveland; **Lord & Taylor,** N.Y.C.; **Rich's,** Atlanta; **John Wanamaker,** Philadelphia.

PAGES 178-179–SUMMER PLACE

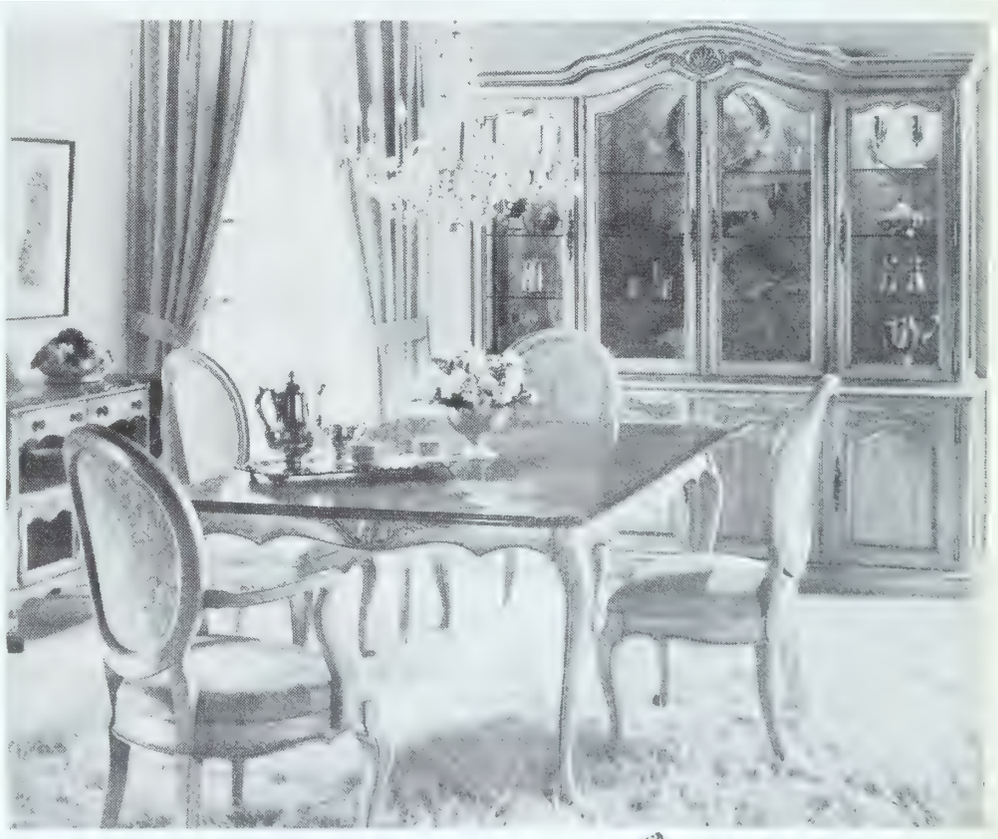
"Garland" commercial range, **Garland Commercial Industries Inc.**

"Terrasque" Kentile floor, **Armstrong Cork Co.**

Combination freezer and refrigerator, **General Electric Co.**

Dishwasher and compactor, **KitchenAid,** division of **Hobart Corp.**

Note: The carpet on page 101 of the April issue was "Color Palace II" by **Milliken & Co.,** 919 Third Ave., N.Y.C. It was obtained from the **Allied Chemical Co.,** 1411 Broadway, N.Y.C. 10018. ■



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STORE ROSTER

As a service to our readers, the addresses of the major retail sources mentioned in Product Information are listed below.

Barker Brothers, 7th & Flower Streets, Los Angeles 90017.
Henri Bendel, 10 W. 57th St., N.Y.C. 10019.
Bloomingdale's, 1000 Third Ave., N.Y.C. 10022.
Bonwit Teller, 56th Street and Fifth Avenue, N.Y.C. 10022.
The Broadway, 3880 N. Mission Rd., Los Angeles 90031.
Bullock's, Seventh & Hill Streets, Los Angeles 90005.
Burdine's, 22 E. Flagler, Miami 33131.
Colby's Home Furnishings, 1001 Skokie Blvd., Northbrook, Ill. 60062.
Dayton's, 700 On The Mall, Minneapolis 55402.
Design Research Inc., 53 E. 57th St., N.Y.C. 10022; 180 Walnut St., Philadelphia 19103.
The Emporium, 835 Market St., San Francisco 94103.
Foley's, 1100 Main St., Houston 77001.
Gabbert's, 13342 Midway Rd., Dallas 75420.
Higbee's, 100 Public Square, Cleveland, 44113.
Joseph Horne Co., 501 Penn Ave., Pittsburgh 15222.
J. L. Hudson Co., 1206 Woodward Ave., Detroit 48226.
Hulett Furniture Co., 2227-29 2nd St., Meridian, Miss. 39301.
Jordan Marsh, 450 Washington, Boston 02111; 1501 Biscayne Blvd., Miami 33132.
Joske's, 4925 Westheimer, Houston 77027.
Liberty House, 5757 Jim Miller Rd., Dallas 75228.
Macy's, O'Farrell & Stockton Streets, San Francisco 94103.
Miller's Inc., 600 Henley St. S.W., Knoxville, Tenn. 37901.
J.W. Robinson Co., 7th and Grand, Los Angeles 90017.
Scandinavian Design Inc., 920 N. Michigan Ave., Chicago 60611.
W & J Sloane Inc., 38th Street and Fifth Avenue, N.Y.C. 10018; 5015 Westheimer Rd., Houston 77027.
Strawbridge & Clothier 8th and Market Streets, Philadelphia.
John Wanamaker, 13th and Market, Philadelphia 19101.
Woodward & Lothrop, 10th, 11th F & G, N.W., Washington, D.C. 20013.
Workbench, 470 Park Ave. S., N.Y.C. 10003; 1033 Massachusetts Ave., Boston 02138; 1296 Old River Rd., Cleveland 44113; Hall's—Workbench, Crown Plaza, 200 E. 25th St., Kansas City, Mo. 64108. ■

Booklets

Continued from page 219

Skyline Drive, Barter Theatre, Cumberland Gap, Busch Gardens, Kings Dominion, Virginia Beach. **State of Virginia. Free**

138. "Georgia. This Way to Fun." An 80-page comprehensive travel guide to Georgia listing tourist attractions, historic sites, fishing, camping, tennis and golf facilities, state parks, etc. **Georgia Dept. Industry and Trade. Free**

139. The Call of Kentucky gives a random sampling in words and full-color pictures of the treats in store for visitors: parks, outdoor dramas, horse farms, shrines, sports, events. **Kentucky Dept. Public Information. Free**

140. "Your Place in the Sun" provides a complete listing of things to see and do along southern Mississippi's famed Gulf Coast. Included is information on the golf and deep sea fishing opportunities. **Mississippi Gulf Beaches. Free**

141. South Carolina Trip Kit. Award-winning packet with the information you need to plan a great vacation. Includes attractions, events, activities, resorts, accommodations guide map. **South Carolina Division of Tourism. Free**

142. Colonial Williamsburg. Brand-new, full-color brochure captures the beauty and excitement of this restored 18th-century town. What to do, where to stay, dine and shop, highway map and transportation information included. **Colonial Williamsburg. Free**

143. Louisiana . . . For the Fun of It! This full-color, 16-page booklet gives you Louisiana in a nutshell . . . for the romance of it, the past of it, the sound of it, the taste of it, the bloom of it (plus a great take-along attractions map). **Louisiana Office of Tourism. Free**

Wallcoverings

144. "How to Make Beautiful Things Happen With Walls"—an attic-to-basement guide to decorating with prefinished plywood paneling, colorfully illustrated with exciting wall treatment ideas. Also includes tips on planning, installation and finishing. **Georgia-Pacific Corp. 25¢**

145. Luxurious Wallcoverings of the Quintessence Collection featured in an inspiring, 16-page, full-color brochure. Beautifully furnished and accessorized room settings . . . each designed to show how wallcoverings can enhance an interior. **Albert Van Luit & Co. 50¢**

Miscellaneous

146. Woven-Wood Window Shades. This 32-page colorful book is packed with inspiring room settings created by leading designers. Includes complete descriptions and full specifications of woven-wood window shades. **Graber Co. $1**

147. The Waldorf-Astoria, America's elegant and beautiful international hotel, offers a brochure describing the classic Art Deco architecture and design of the building. Informally written with illustrated line drawings, the brochure is the hotel's self-guided tour to art adventure. **The Waldorf-Astoria. Free**

148. Williamsburg Reproductions. The catalogue of reproductions is your guide to authentic reproductions of decorative accessories from the 17th, 18th and 19th centuries. This full-color, 286-page book includes room settings, window treatments, paint chips of the Williamsburg colors. **Colonial Williamsburg. $4.95**

149. Make Moving Easier with Mayflower's Moving Kit. It helps organize your move, starting weeks in advance. Checklists, inventory sheets, loading stickers and change-of-address forms provided in the kit make moving simple, if not downright painless. **Aero Mayflower Transit Co., Inc. Free**

150. The Directory of Hard-To-Find Shops and Services. This *House Beautiful* round-up gives a complete listing of shops and craftsmen who specialize in "lost" arts, such as antiques, restorations, *objets d'art*, etc. **House Beautiful. 75¢**

151. Ceiling Medallions and Domes, Niche Caps and Casings, decorative cornice moldings, stair brackets and mantels, made from lightweight molded polymers. Beautiful direct impressions of original wood and plaster designs, specially produced for ease of handling and installation are shown. **Focal Point. Free**

152. Puppy Care Manual. If you're a new puppy owner—or plan to be—this guide will answer your questions about puppy nutrition, health, training and first aid. **Ralston Purina Co. Free**

153. About Letters, Notes and Invitations. A helpful guide to the selection of wedding invitations and social stationery. Suggestions for improving your correspondence, and choosing paper for every occasion. **Crane & Co. Inc. 25¢**

154. "The Book on Ceramic Tile." Informative booklet has ideas for using tile in every room, plus data on tile types, sizes, glazes, colors, textures and a list of showrooms. **Florida Tile. $1**

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156. Rugs to Fill Every Area. The "Kingsley" collection of area rugs by Milliken is illustrated in this 19-page, full-color folder. **Milliken. $1.50** ■

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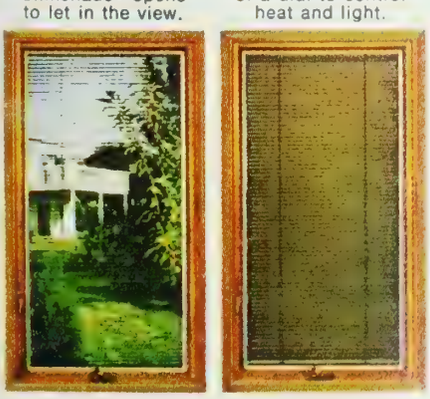
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HOUSE BEAUTIFUL

Volume 120, Number 6; June 1978

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This month we go all-out in pursuit of summer's joys. Heads turn to the wide-open vista—a glimpse of new horizons and a fresh encounter with nature in full swing. Our cover: the pool and patio of a house where indoors and out seem to merge. Here family and guests can lounge in casual comfort, surrounded by verdant gardens, with a view of distant hills. Photo by Jay Steffy.

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Russell S. Jackson, Eastern Advertising Mgr., 717 Fifth Ave., New York, N.Y. 10022. James I. Moore, Philadelphia Mgr., c/o New York office. Tom H. Welch, Western Mgr., 1 North Wacker Drive, Chicago, Ill. 60606. Donald Rose, Southern Mgr., 1 Charlotte Town Center, Charlotte, N.C. 28204. Perkins, Stephens, von der Lieth & Hayward Inc., 8721 Beverly Blvd., Los Angeles, Calif. 90048. 417 Montgomery St., San Francisco, Calif. 94104. West Coast Representatives, Eileen Roberts, Window Shopping New England Sales Representative, Laurel Way, Norfolk, Conn. 06058. JOSEPH A. ENTERLIN, Advertising Production Mgr.

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Bradford Showroom, *Memphis, Nashville*
Fowler Brothers, *Chattanooga Fowler Brainerd, Northgate*
Miller's, *Knoxville, West Town*

TEXAS
Anderson's Furniture Studio, *Dallas*
Gabbert's, *Dallas*
Joske's, *Houston*
Joske's, *San Antonio, North Star*
Sanger-Harris, *Dallas, Fort Worth*
Stower's, *San Antonio, North Star*
Suniland, *Houston*

UTAH
Z.C.M.I., *Salt Lake City, Cottonwood, Ogden*

VIRGINIA
Miller & Rhoads, *Richmond*
Willis Wayside, *Virginia Beach*

WASHINGTON
Doces, *Seattle, Edmonds, Burien*
The Bon Marche, *Seattle, Bellingham, Columbia Center, Everett, Longview, Southcenter, Spokane, Tacoma Mall, Walla-Walla, Yakima, Northgate*

WEST VIRGINIA
Stone & Thomas, *Wheeling*
Woodrum Home Outfitting Co., *Charleston*

WISCONSIN
Kunzelmann-Esser, *Milwaukee*
Porter's, *Racine*

Wild Oats.
Get 'em while they're hot.

Wild Oats is our answer to the back-to-nature phenomenon. Rugged, yet civilized, this oven-to-tableware goes happily into oven, dishwasher and freezer. (Safe for microwave ovens, too.) 45-pc. service for 8, $185; 20-pc. service for 4, $80; 5-pc. place setting, $25.75. (Buying by the set gives you substantial savings.) Wild Oats can be plain or fancy. It's all in how you slice it.



MIDWINTER FOR
Wedgwood
41 MADISON AVE. N.Y. 10010

Wedgwood® is a registered trademark of Wedgwood, Ltd.

Wild Oat 'n Orange Bread

2 cups flour	1½ cups rolled oats
¾ cup sugar	1 orange, rind & sections
4½ tsp. baking powder	2 eggs, beaten
½ tsp. baking soda	2 tbsp. melted butter
½ tsp. salt	1 cup water

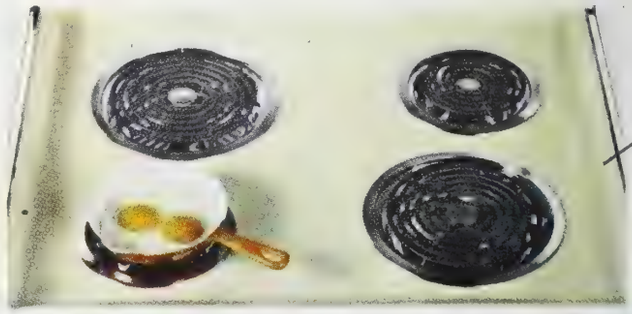
Stir together first six items. Mix 1 tbsp. sugar with grated orange rind and diced sections. To eggs, add butter, orange mixture and water. Combine with flour mixture and pour into 1½ qt. greased casserole. Let rest 10 minutes. Bake 55 min. in preheated 350° oven. Serve hot or cold.

YOU CAN COUNT ON GENERAL ELECTRIC FOR GREAT IDEAS IN COOKING.

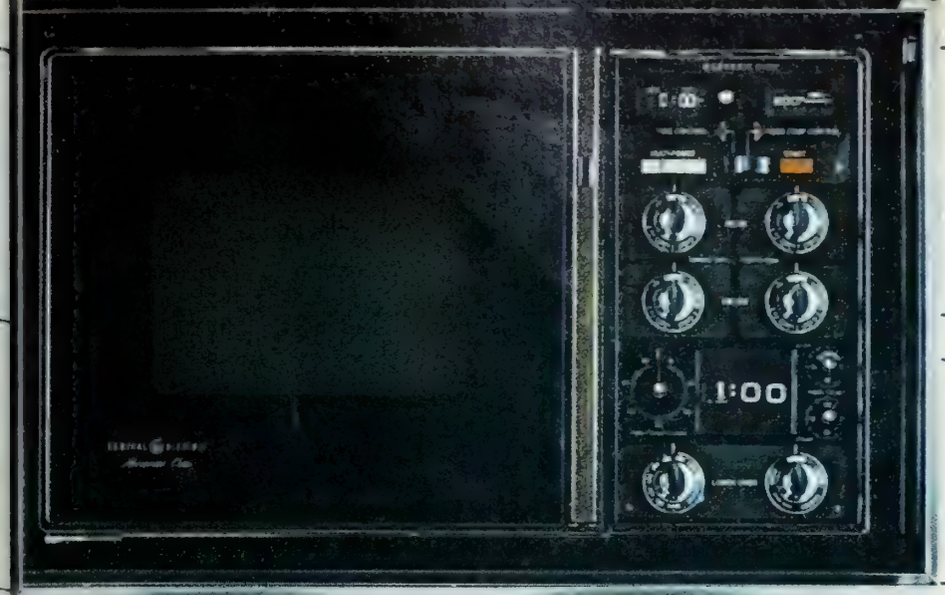
THE GENERAL ELECTRIC MICROWAVE COOKING CENTER.

At General Electric, we know what makes America cook, as you can see from all the cooking versatility we've built into one superb appliance.

The Microwave Cooking Center combines the speed and convenience of microwaving with the traditional benefits of conventional cooking. Both ovens have a see-through window door and interior light. And the Cooking Center is designed to fit comfortably into your current kitchen space.



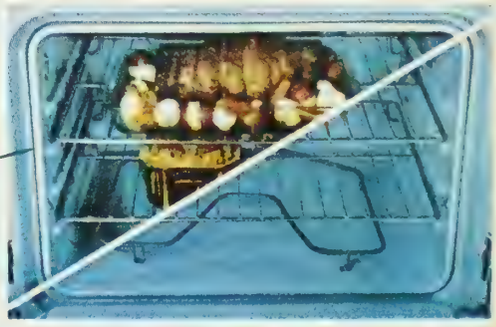
The surface units are engineered to give you an infinite choice of heat settings. The cooktop is available with either the Calrod® units shown or a smooth, ceramic glass cooking surface. And the controls are conveniently placed at eye level in the panel next to the upper oven.





The upper microwave oven features the General Electric Micro-Thermometer™ control. Just insert it into meats, soups, sauces, and many other foods, and set the desired temperature. Then sit back and expect to enjoy the goodness of meals cooked just the way you want them. The oven even shuts off automatically when foods are cooked to your selected temperature. It also has digital time control and gives you the cooking flexibility of multiple power levels.





The conventional oven not only gives you the convenience of General Electric's P-7® self-cleaning system, but an automatic oven timer. There are also settings for bake, time bake, broil and clean, in addition to temperature control.

THE APPLIANCES AMERICA COMES HOME TO.

GENERAL ELECTRIC

QUICK-TAKES

By ELIZABETH V. WARREN



RICHARD JEFFERY

Going native

Summer is a time for bare feet, casual furniture to rest those feet on and accessories that match the natural mood. The Manila Bay Corp. and Seely-Brook Inc. jointly import native objects such as fish traps, harvest baskets and grass raincoats from the Philippines and turn them into unusual items for the American home. Celina Obregon, owner of Manila Bay Corp. and a native of the Philippines, also designs seating, planters, étagères and screens of bamboo and rattan (as well as partner Bob Greenberg's lamps) and has them made by hand in her home country. Celina draws upon the forms she grew up with—the "Lazy Chair" above, for example, she adapted from a lounge used by the "old folks at home." It retails for about $76. For information on where to buy the items shown here, as well as the rest of the constantly expanding line, write to Manila Bay Corp./Seely Brook Inc., 230 Fifth Ave., New York City 10001.



Batik boutique

Designer Karen Katzin is on a crusade to introduce *real* batik—the kind royal women in Java made—to America. Her custom-designed fabrics are made in Indonesia and cost from $37.50 to $60 per yard. Wall hangings start at $250 at Karenka Designs, 8614 Melrose Ave., Los Angeles.



A second home

Florida House is the only "state house" in the nation's capital. Discovered by Florida's Senator Lawton Chiles in 1972, the once beautiful 1880s town house had deteriorated into a dilapidated rooming house. The senator raised funds from private citizens and corporations, enough to buy, restore and maintain the building. Today, Florida House dispenses information, provides meeting rooms, "hot lines" to Florida congressmen, and a place for tired Florida tourists to rest their feet.

Pull up a sheep

You can cuddle it all you want, but this life-size sheep was made for sitting on. Designed by Objet d' Arts, Inc., of Los Angeles, the sheep/bench is available in natural white or brown fur (that's real sheepskin) with polished brass, polished aluminum or anodized aluminum head and legs. It stands 41 by 18 by 25 inches high, costs about $3,000, and is available through architects and designers at Kneedler-Fauchere showrooms in Los Angeles, San Francisco, Seattle, Denver and Portland, Ore.



Rumor has it this sheep is expecting—look for a baby lamb/bench to be born in the near future.

"THE BEST REASON FOR BUYING A NEW GE REFRIGERATOR IS AN OLD GE REFRIGERATOR." —The Steele Family.



Jane Steele
Verona, New Jersey

GE refrigerators are really built to last. And my old "Monitor" is lasting proof!

Talk about a great investment! I got it in 1957, when it was 23 years old. And it still works like a charm.

Of course, it doesn't have all the improvements and innovations General Electric's added over the years. But it shows how dependable GE refrigerators are. As I told my daughter Mary Ellen, they just can't be beat!



Great Aunt Agnes Spina
West Orange, New Jersey

I've spent nearly half a century depending on GE refrigerators.

We bought one of these in the mid-fifties, after giving away the faithful "Monitor" Jane has now.

What a workhorse! Soda was always cold, ice cream was hard, and it never needed any service.

So naturally when we modernized again five years ago, we went right back to GE for a big, beautiful side-by-side.

General Electric refrigerators really hold up. We've had enough of them to know!



Mary Ellen Steele Burns
Totowa, New Jersey

General Electric is a name you grow up with. You know it's dependable.

So we felt confident that our lower-priced GE refrigerator would give us the same quality and reliability as the most expensive model.

My mother told me GE refrigerators were the best kind, and of course we did a lot of shopping around.

No other brand had the features GE did for the same money. Or was as nice-looking, inside and out.



Suzanne Steele Walsh
Morristown, New Jersey

Having had GE refrigerators in the family for so long impressed me more than any brochure or sales talk.

So when we buy our new refrigerator, it won't be a question of "whether GE," but of "which GE."

And I think I know which—this gorgeous dream of a side-by-side!

It has plenty of space, important with our five children. And adjustable glass shelves, great for cleaning up spills.

Separate temperature control for the meat pan. Automatic defrosting. And the GE dispenser that gives you chilled water, ice cubes, even crushed ice. I love the 'New Naturals'™colors, too—so soft!

The reliability General Electric's been building into their refrigerators since Great Aunt Agnes bought hers makes me feel really confident.

Maybe some day *my* GE refrigerator will become a family heirloom too!

THE APPLIANCES AMERICA COMES HOME TO.

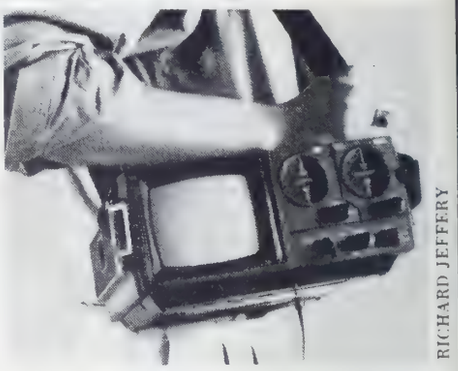
GENERAL ELECTRIC

QUICK-TAKES



Sitting room

Manufacturing original, unusual furniture (not catching mice) is the bailiwick of The Better Mousetrap. To wit: this canopy sofa, part of the "Personal Spaces" collection of ready-to-assemble chairs, sofas and tables designed by Walter Rogge. Built of sanded and lacquered Ponderosa pine and covered in water- and soil-resistant cotton canvas, the sofa is long and wide enough to double as an extra bed. Kidney cushions, standard with the sofa, snap off for cleaning. The canopy sofa is about $525 at Macy's in San Francisco and New York City, Bullock's in southern California, or contact The Better Mousetrap, P.O. Box 49374, Los Angeles 90049 for a closer source.

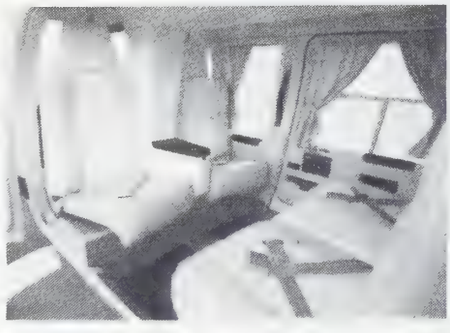


RICHARD JEFFERY

Tote-a-tele

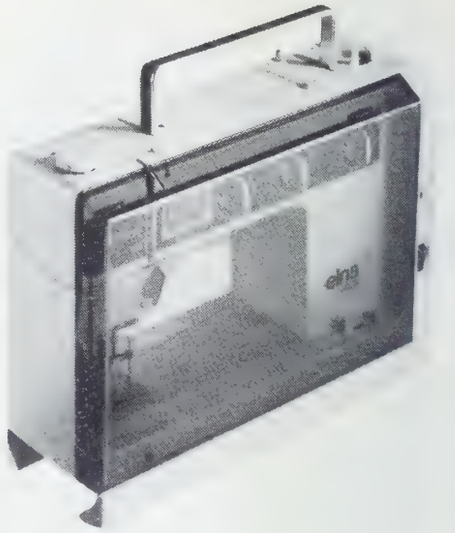
Webcor's mini TV with AM/FM radio is for people who can't quite get away from it all. Attached to its shoulder strap, the eight-pound set goes anywhere and operates on four different power sources, including 12-volt car or boat electrical systems. Only 4½ inches in diameter, the screen is complete with shadow mask for daytime viewing. The Webcor model 521R is about $200 at Abraham and Straus, and Macy's, New York and Goldblatt's in Chicago.





First-class chopper

If you're planning to get away this summer, what better way to do it than in a custom-designed helicopter? When you buy a "ship" through Southwest Vert-All in Dallas, a company that sells, outfits and maintains Bell and Boeing helicopters, you can arrange to have both the exterior and the interior planned by well-known designer Barry Kieselstein-Cord. Kieselstein-Cord is working to change the "sameness" of helicopters by individually suiting each ship to its owner, whether large corporation or private person. The six-passenger, one pilot ship above costs about $350,000; custom-outfitted interiors are another $12,000 and up. To order, contact Layton A. Humphrey, Southwest Vert-All, P.O. Box 35049, Love Field, Dallas.



Sew simple

Space-age technology and styling have reached the sewing room. Elna's new "Air Electronic" series features pneumatic foot controls and a "Speed-Limit" device that gives the home sewer extra needle power. Each Raymond Loewy-designed model is a self-contained, portable unit with a wrap-around cover made of Lexan. The Swiss-made machines cost from $700 to $900 (depending on options). For dealers: White Sewing Machine Co., 11750 Berea Rd., Cleveland 44111.



In 1902, after having the honor of throwing out the first ball of the season, Miss Pamela Haugen lit up a cigarette.



Umpire William Sears then had the honor of throwing out the first woman.



You've come a long way, baby.

VIRGINIA SLIMS

Slimmer than the fat cigarettes men smoke.



6 mg "tar," 0.9 mg nicotine av. per cigarette, FTC Report Aug.'77

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

BEING CONSTRUCTIVE

By JOHN H. INGERSOLL

A century-old house restored by an enlightened financial institution, an upcoming paean to sun power, and some design and functional surprises.

Restoration is more than a passing fad. It is as if Americans have suddenly come upon their past after more than 200 years of keeping a pragmatic eye locked on the present and future. The Bicentennial year, which certainly focused attention on our heritage, may have solidified the movement to preserve evidence of our history—good and bad, though more good than bad. Whatever the reason, restoration of aging, worthwhile buildings has grown apace from Seattle to Savannah. The house below is in Austin, is 102 years old, classified as Italianate Victorian, and is not occupied by a family. Nor is it a museum. The occupant is The Franklin Savings Association of Austin. It deserves a round of applause and at least a bouquet of long-stem roses. Rather than open a spiffy new concrete and glass edifice to house their latest branch, officers of the institution opted to restore and use the Walter Tips house. Tips, a 19th-century manufacturer of machinery and supplies, began construction on the house in 1876.



Italianate style of architecture is preserved in this painstakingly restored house. The place: Austin, Texas. The owner/restorer: Franklin Savings Association.

The Franklin bought the house, moved it to the location planned for its latest branch, and lovingly reassembled its columns and newel posts and plaster casts. A cadre of local craftsmen and artists were engaged to help reproduce the house as closely as possible to the original. Considerable research by Austin historians helped fill in decorative gaps left by natural erosion. In a quite real sense, the project became one for the entire community.

"In the end, it cost more than building a new structure," reports the Franklin's comptroller, William O. Cromwell, III. "But we think it was a wise investment. If we'd spent the difference between the cost of this building and a new one in TV advertising, our message would soon be forgotten. What we've reproduced here is something lasting and memorable."

This is the second old house The Franklin has purchased and restored for a branch. As one local resident observed, "This kind of restoration by institutions (or corporations) should be regularly encouraged. It's not often that individual families can raise the money to undertake so elaborate a job."

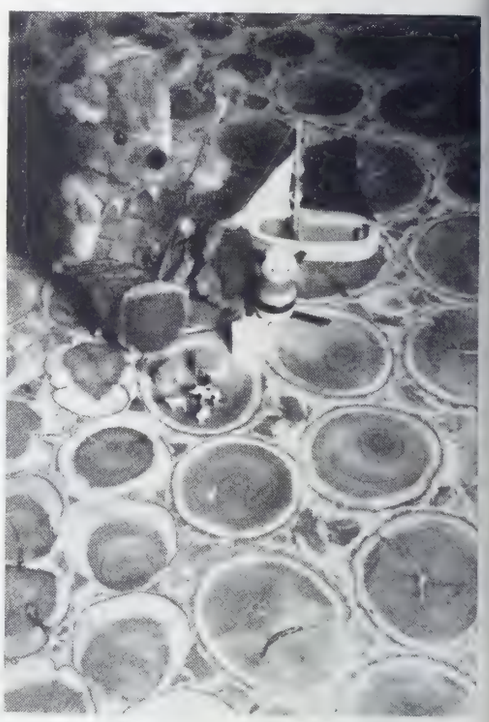


DAVID LAMPE

Much of the original furniture was restored along with the house. This homelike scene is in the front parlor, now a lounge. In the background: a customer and teller complete a transaction.

Married couples are in the minority. At least they are when the subject is buying houses and the location is California. That's what an Anaheim-based real estate firm, Walker & Lee, Inc., discovered in a survey during the third quarter of 1977. For the first time, married buyers in any housing category dropped to 48 percent. Unmarried buyers included singles (28 percent), divorced (19 percent) and widowed (5 percent). Another nugget: unmarried women represent the fastest growing segment of this market. Thirty percent of single buyers and 35 percent of divorced buyers are women, the survey revealed. The report involved 258 attached houses sold in developments throughout California during the third quarter of 1977. The home prices ranged from $48,000 to $52,000.

Once in a while, a product comes along that is startlingly different. The wood flooring pictured below is certainly a candidate. The dark-centered, pale-rimmed tree-trunk slices are from the mesquite, a rugged survivor of the arid stretches in the southwest United States. A new company, Kentucky Wood Floors, developed the material by embedding the ½-inch-thick slices in a matrix of mesquite chips and white plastic filler. The heart of each mesquite slice has a small, dark, irregular split that radiates across the grain in two or three directions. This "wind shake" gives each round its own special signature. The material is delivered in squares 24 inches by 24 inches by ½ inch, and the company named it Crockett. It offers the same style of wood floor in cedar, as well. In either mesquite or cedar, the cost runs slightly under $9 per square foot. The company produces more than two dozen other patterns in oak, walnut, cherry, ash or teak. For more information, write the manufacturer at 7761 National Turnpike, Louisville, Ky. 40214. The flooring would be a show-stopper in a family or recreation room, and could serve as a real "eyeopener" in an otherwise plain entryway. ■



Newest wood floor: sliced sections of the mesquite tree trunk held in a matrix of chips and white plastic filler. Practically guaranteed as a conversation item.

Give Dad a distinguished name.
After all, he gave you one.



Seagram's V.O.

Bottled in Canada. Preferred throughout the world.

CANADIAN WHISKY. A BLEND OF CANADA'S FINEST WHISKIES. 6 YEARS OLD. 86.8 PROOF. SEAGRAM DISTILLERS CO., N.Y.C.

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"Natural" Regularity in 2 to 5 days

with this gentle "stool softener."

Even people who've relied on laxatives for years get back "natural" regularity in 2 to 5 days. Thousands of doctors are recommending the effective stool softener (dioctyl sodium sulfosuccinate) in Regutol® Tablets.

Regutol is different from irritant laxatives. It's a "stool softener." It helps your colon's natural moisture soften hard, dry waste to prevent constipation and maintain regularity. Read and follow label directions. Take one tablet twice daily until regularity returns. It may take a few days longer for some people. But it's worth it. No more laxatives!

Get Regutol Tablets today!



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YOUR OWN RESOURCES

SOLAR GREENHOUSES I

By COPERNICUS WATT, A.I.A.

In the arsenal of solar devices, there is nothing so delightful to contemplate as that hard working offspring of the old sun porch, the attached solar greenhouse. It warms your house while providing the most exciting and versatile kind of additional space. On the way to becoming our most popular house addition, it is already a common amenity in new construction. Yet many people today don't know what a solar greenhouse is, and worse, they are baffled by the name: "Aren't *all* greenhouses 'solar'?" they ask.

Solar greenhouses and conventional greenhouses differ in purpose. Conventional greenhouses exist only to grow plants; no thought is given to energy conservation, and, in fact, they have traditionally been ferocious energy consumers. On the other hand, the energy-efficient solar greenhouse heats the house and *may also* be used to grow plants with enormous energy savings. In many solar greenhouses, the greenhouse is used primarily as another living area (like a sun porch), often completely open to the house. Sometimes it *is* the living area. Because light makes plants grow, a conventional greenhouse, often freestanding, has glass on all sides. If it gets too hot, vents are opened to the out-of-doors; too cold and we heat it from the furnace. A solar greenhouse has glass primarily on the south side. If it gets too hot in winter, the excess hot air goes to heat the house. Because it has been planned with great care to hold the sun's heat, it should never require furnace heat unless the outside temperature drops to around five below.

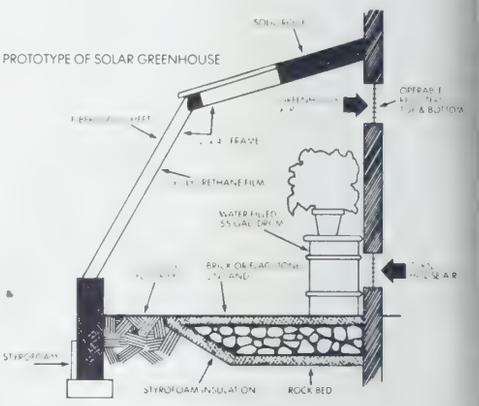
While solar greenhouses differ widely in design, particularly in their relationship to the house, they are apt to share a number of characteristics:

1. Orientation. They all face within 40 degrees of true south.

2. Double-glazing. Whether glass (costliest, yet most permanent and best-looking), fiberglass/acrylic (cheap, best insulating value, easy to install, but translucent rather than transparent), or clear acrylic Plexiglas (costly and shows scratches, but easily curved), or polyethylene, or a combination of two, you *must* double-glaze.

3. Thermal mass to store heat. A thick masonry floor or a 55-gallon oil drum filled with water will store heat in the day and give it back at night—a wood floor or air-filled oil drum won't. This is the principle of thermal mass, an essential part of the solar greenhouse concept. The more mass, the better. Mass surfaces should be painted a very dark color, and, where possible, exposed to the sun's rays (non-mass walls should be a light, reflective color). A common solution is to store about two feet of insulated rock under the paving, with water barrels used to support plant tables. Use gravel paving or tile or masonry on sand. A great guru of solar greenhouses, Bill Yanda, recommends a minimum of two gallons of enclosed water or 80 pounds of masonry per one square foot of glazing; another great guru, Doug Taff, recommends about 50 percent more.

4. A system for using excess winter heat. This ranges from most primitive—opening and closing a door or window to the house—to thermostatically



controlled systems of duct and fan that carry the hot air from the top of the greenhouse to a large rock storage bin and thence to the central heating system.

5. A system for removing hot air in summer. This ranges in sophistication from high and low windows in the ends of the greenhouse to systems that again take the hot air to the rock storage, using it to heat domestic hot water.

6. Some kind of shading in summer—whether by deciduous trees, vines, or exterior blinds—and some kind of thermal shutter in winter to protect it from the cold night air.

The farther solar greenhouses expand along the house's south face, the greater the potential heat gain. Most solar greenhouses are seven to 10 feet in depth. In addition to the high and low vents shown in our drawing, the greenhouse is often connected to the house by new or existing doors and windows. A big opening is great, but cover it with sliding doors at night and on very cold days if your greenhouse is to be a really efficient heat supplement. Locations adjoining kitchens are popular because of closeness to plumbing and the cheerful symbiosis between cooking and raising vegetables.

Should you, on the other *(Continued)*



Hampton House 4109

Mannington has a house that should be in your home.



"Catch our Floor-Star Revue" says Juliet Prowse.

Hampton House from the Aristocon® collection.
A design with the natural look for today's leisure lifestyle.
Perfect for just about any room in your home.
And because it's Aristocon, it's the easiest flooring to live with. Thanks to Mannington's exclusive JT88® no-wax wear layer, there's no need for stripping or special redressing. And just a damp mop keeps it looking like new.

Aristocon is cushioned for comfort and warmth underfoot, and comes in 6 and 12 foot widths. So there are no seams necessary in most rooms.

Mannington's Hampton House. It's enough to make any house a home.

Hampton House is available in seven rich and natural designer colors.
Consult the Yellow Pages for nearby dealers . . . or write to us.
We'll also send you a free Aristocon mini-sample and color brochure.

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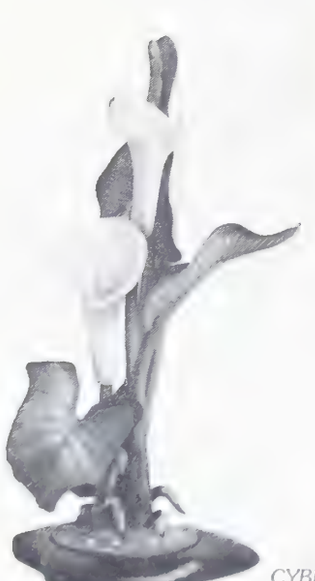


The first time we met she said I really got her goat.

The feeling was mutual. We disagreed about everything. Spent hours proving each other wrong. And sometimes I took the opposite side just for the fun of it. Then, one day, we both burst out laughing at the same time.

Ten years of marriage have uncovered certain areas of agreement. We both love old merry-go-rounds, peanut butter and jelly, Victorian furniture and being quiet with each other more than debating with anybody else. And now the goat we've got is neither hers nor mine, but ours.

Cybis Porcelains...from 25 dollars to 5 thousand dollars. The oldest enduring porcelain art studio in America.







CYBIS...A World of Enchantment for your copy of the current 96 page catalogue featuring over 250 sculptures in color and black and white, send $9.25 to Cybis Porcelains, 65 Norman Ave. HB Trenton, NJ 08618.

Your Own Resources
Continued

hand, see your greenhouse as a heat-gaining, open extension of your living room, you could be embarking on a much more dangerous, albeit more exciting, course. Unless you have done a great deal of reading on the subject, you should consult an architect with solar experience to help you cope with summer overheating and cold winter nights.

How much can you save on heating with a solar greenhouse, and what would it cost? Doug Taff's 9-by-12-foot greenhouse cost $900 for materials, using fiberglass double-glazing. He estimates it would save eight percent of heating costs on a 1,700-square foot house in Vermont, 29 percent in Boston, 40 percent in Denver. A Yanda greenhouse of 120 square feet, added to an already well-insulated 1,175-square foot house in New Mexico, reduced that house's annual heat bill by 24 percent. These figures work only for "separated" greenhouses. Where the greenhouse is wholly open to and incorporated into the living area, the saving would be considerably reduced, since the greenhouse cannot be closed off at night. At today's prices, Yanda's 10-by-16-foot greenhouse, with owner-labor, would cost about $500; if contracted out it would run to about $2,000. This is an extremely low-cost design, using two-by-four-inch framing, single layer fiberglass/acrylic walls, corrugated fiberglass roof and polyethylene film stapled to the inside of walls and roof to provide the "double-glazing." If you prefer a conventional glass greenhouse, one by Lord and Burnham, 10 by 16 feet double-glazed, costs $6,500, installed. Their shades for the same greenhouse would be another $600. These prices represent the extremes—within their parameters will fall most of the alternatives.

No discussion of the principles and economics of solar greenhouses would be complete without mentioning "heat 'n' eat." Your cost-benefit equation should include the money saved by growing your own food. For example, in Bill Yanda's book, *Solar Greenhouse* (John Muir Publications, $6) there is a summary of a study by the U.S. Department of Agriculture Rural Research Housing Unit at Clemson University, claiming sufficient crops for a 352-square foot greenhouse to save $360 annually (in 1976) on food costs—obviously a family of prodigious vegetable eaters.

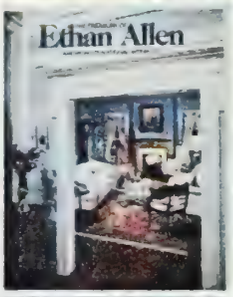
Next month we will show some more prototypes and deal in greater detail with the particulars of construction.

Send your energy questions to Copernicus Watt, *House Beautiful* Magazine, 717 Fifth Ave., New York City 10022. ■





Our Jamie's 5 months this week. His little cradle is from Ethan Allen, too.



Now with Jamie, I can't always browse around the Gallery, so I browse through their Treasury. 392 pages of pictures and ideas, free–you don't have to buy anything.



This is our house.

"WE'RE NOT RICH,

BUT WE KNOW IT'S SMARTER TO BUY GOOD FURNITURE ONCE, THAN TO BUY CHEAP FURNITURE AGAIN & AGAIN."

Meet Judy and Nick Merrill. Second in a series of stories about the kind of people who furnish their house, <u>their</u> way, at Ethan Allen.

"When Nick and I decided to renovate this old house, we knew it would mean a lot of work. But to us it's worth it. Not just because the neighborhood is worth preserving, but because these houses stand for the kind of values that are important to us.

That's how we feel about our furniture, too. And it's why I fell in love with the things at Ethan Allen. They seem committed to making really fine furniture, in styles that never go out of style, like this Canopy Bed from their Heirloom Collection.

When I think about what life was like years ago, when people cherished their few possessions, I realize it's not so different now. Nick and I think about every piece before we buy it, to make sure we get the kind of quality and value we want. You can tell just by looking at it, this furniture is going to last a long time–I bet Jamie inherits this bed! Then it really <u>will</u> be an heirloom."



You know, when our friends come over they can't believe we own such good furniture. When I tell them it's all from Ethan Allen, they're even more impressed. They don't realize that in the long run, buying good furniture from the start is one of the best investments you can make.

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WHERE TO FIND IT

By SYLVIA SUNDERLIN ☐ Table and decorative glass have been mass produced in this country since the early 1800s. They have been made in such quantity and such variety of shapes and designs that an abundance remains for today's collectors. There is, however, great variation in the quality of the glass. Art Glass, such as Tiffany lamps and New England peachblow vases, is rare and expensive. Depression Glass of the 1920s and 30s was so inexpensive that it was given away with tickets to encourage movie attendance. Carnival Glass was offered as prizes at county fairs. But these once-cheap wares steadily increase in value as the craze to collect them continues. Among the dealers below, glass hunters should also find sources for 19th-century pressed glass.

Don J. Curtis, P.O. Box 486, Holyoke, Mass. 01040—specializes in buying and selling Early American flint pattern glass. Shop also has numerous desirable pieces in non-flint patterns on hand. Milk glass collection includes signed McKee covered animal dishes, Greentown, and slag glass. Flint pattern items include: Comet and Diamond Thumbprint water pitchers, $385 each; Double Vine Bellflower milk pitcher, $550; Diamond Thumbprint and Lattice and Oval quart decanters with original stoppers, $150 each; Cable clam broth spooner with gold trim, $245; Sandwich Buckle fiery opalescent bowl, $275. All pieces in mint condition, sent postage prepaid, and are subject to buyer's approval. Business is by mail order and appointment.

Oldies But Goodies. 222 N. Water St., Wilmington, Ill. 60481—specializes in Heisey, Cambridge, Duncan and Miller. Heisey stemware collection includes: Danish Princess cut champagne glasses with Symphone stem, $18 each; Flamingo Empress, etched, with old Dominion stem Champagnes, $16.50 each. The shop has Cambridge Rosepoint console sets, vases, compotes, other pieces, and a good stock of Heisey, including stems, candelabra, and some opalescent color in Duncan and Miller. Send inquiries about makers, particular patterns, color, with self-addressed envelope.

Mary Pool's Antiques, 10629 Main, Fairfax, Va. 22030—stocks mainly Heisey glass. Examples of Heisey include: six Old Sandwich pattern 18-ounce beer mugs, $210; pair of Ridgeleigh decanters, $100; marked Sahara dolphin-footed pitcher, $125; emerald fancy loop tankard pitcher, $200; old Williamsburg cordial glasses, $15 each; pair No. 2 crystal candlesticks, $85. Inquiries are promptly answered. Enclose stamped reply envelope.

Shadow Hills Antiques, P.O. Box 911, Tustin, Calif. 92680—is a shop specializing in Art Glass and Carnival Glass. It does an extensive mail order business and sends an Art Glass list to customers about three times a year. Store offers such items as: Gallé jardiniere, sterling collar, deep pink flowers, green paperweight leaves, eight inches wide, five inches tall, $1,960; Daum Nancy miniature scenic vase, three inches tall, with rich autumn colors, $525; rare Steuben Oriental jade compote, seven by seven inches, opalescent braided stem and base, $850; Mount Washington peachblow rose bowl, shading from lavender to blue-white, three inches high, three inches wide, $1,500. Send self-addressed envelope with inquiries.

Wayside Shop, 6916 N. Western, Oklahoma City, Okla. 73114—is a small shop specializing, and offering a search service in Heisey. They also stock other collectible glass, such as Duncan and Miller, Cambridge, old patterns of Fostoria, and Tiffin. Examples of Heisey are: marked Colonial pattern water bottle, $75; marked Crystolite goblets, $45 each; marked Wampum pattern torte plate, $45; unmarked Ridgeleigh pattern goblets, $35. Inquiries are invited. Items sent UPS; shipping and insurance extra.

The Workshop, 45 Benton Drive, Decatur, Ill. 62526—is an antique shop with a large stock of Art Glass, such as the following, available subject to prior sale: pair of Mt. Joye cameo vases, pewter tops, with purple iris and stylized stems on green frosted ground, unsigned, $400; New England peachblow pear, open end at stem, $136; bride's basket by Webb, pink mother-of-pearl inside, white cased outside, ruffled and fluted edging, set in silverplate frame, 15 inches tall, $550. Collection of Carnival Glass includes: three-fruits, amethyst plate, nine inches, $85; amethyst grape and cable banana boat, $135. Send inquiries with stamped, self-addressed envelope.

Cy Young, 12823 Wenlock Drive, St. Louis 63141—conducts mail-order business of collectible glass produced by now-defunct Cambridge, Heisey, Duncan, and New Martinsville glass companies. Young maintains a large inventory, including colored and decorated Art Glass, animal and bird figurines, etched crystal pieces. Typical offerings are: signed Cambridge three-inch pink swan salt dip, $30; Duncan covered butter dish, beaded swirl pattern, green with gold trim, c. 1885, $129. Updated list, reissued every five weeks by the firm, is available for the asking. Layaways accepted. ■

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DECORATORS TELL ALL

By ROBERT DENNING ☐ Here is Denning's Decorating Dictionary, Part Two, more definitions and solutions to your everyday decorating problems.

Non-conformity—Have you ever had the chance to eyesweep the row of living room windows on a 20-story apartment building? You will see 20 living rooms decorated by unspoken rules. Where these rules came from baffles me, but notice that all apartments have the sofa on one particular "sofa wall." The sofa is flanked by a pair of end tables. On the tables is a pair of matching lamps, and the entire arrangement is not complete without some semblance of a coffee table two-thirds the length of the sofa. Of course, the colors, fabrics, lampshades and style of furniture vary, but never the position. Don't get trapped by these presumptious rules. Instead, try directing your sofa out from the wall and place lighting on a table behind it. When the real estate agent points to the bed wall, remarking on the convenient, already-installed telephone connection, get a long cord for your soon-to-be-installed telephone and catty-corner the bed so you wake up to the best view of the outside and the rest of your bedroom—*break the rules.*

Observe—When you have guests, study *how* they move in a room. Do they fidget and squirm to get comfortable? Perhaps your seating groups are too large. Maybe you should try switching things around. My favorite arrangement consists of two chairs at right angles to each other with a round table in between.

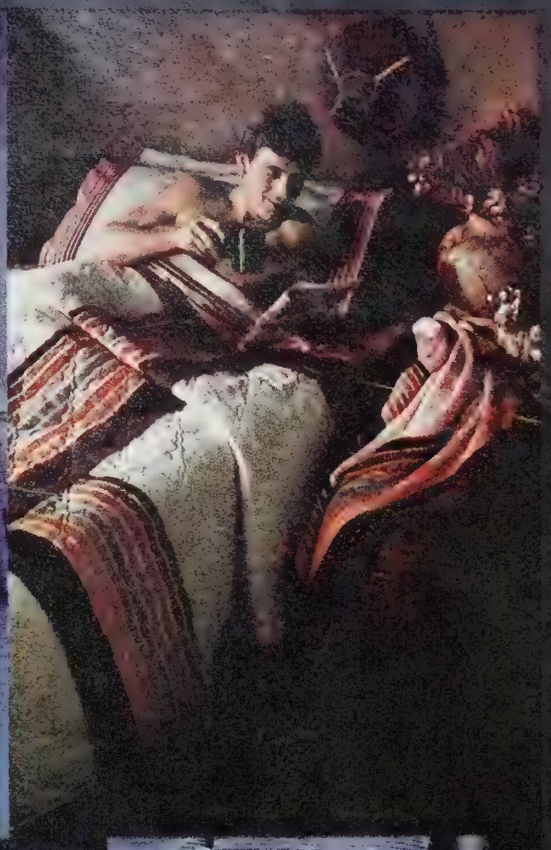
Are there enough resting places for glasses and ashtrays? There's nothing more awkward than having a drink and cigarette in hand and no place to put either down. When you don't have serious tables, I like those very-available round straw tables placed next to chairs.

Pictures, paintings and prints—It is impossible to have a pretty house without some of the three. Get interested in some special subject. I like 19th-century Oriental subjects—harem scenes, sometimes nudes in hilarious poses (then considered naughty)—but you may find hunting prints more suitable. Audubon prints are available everywhere, and flower and ship prints are endless. I like portraits, if they are not very special, in hallways. Very personal photographs in dressing rooms, closets and bathrooms will keep you surrounded with the special people.

Question—your prejudices. I like everything real—fireplaces, books, *(Continued)*

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Decorators Tell All

Continued

etc.—but sometimes fake is the solution. A well-made false fireplace does not have to look as if Santa Claus came down it in a department store. Most apartment houses are so overheated that you rarely light a fireplace, and it can be a terrific centerpiece for your rooms. I am lucky enough to have one in my bathroom, which I never light but love to look at—it could just as well be fake.

In the 18th and 19th centuries, some of the finest furniture was made with false book fronts. For clients who do not want to see a bar or TV, false book fronts are ideal. I have even made hidden doors in libraries with these false fronts. You may not know that most wood and veneer finishes on furniture is three-quarters "wood grained." Even solid mahogany doesn't necessarily come with a pleasing grain and is therefore often faked.

Round—Most rooms need at least one round piece of furniture. Since a room's basic furniture is usually rectangular, it needs round tables in corners or between comfortable club chairs. Round, hexagon and oval shapes all help to avoid that total rectangle look, which is as boring as having everything in a room one height.

Shades—Window shades made out of fabric to match your furniture are another instant aid, and they're much cheaper than curtains. The overall effect is even better if you make a second shade out of a sheer fabric like lace, voile or broadcloth, since this solves the problem of light diffusion. I like to use fancy curtain tiebacks as pulls for the shades—they give decoration to a curtainless window.

Three-tiered tables—called tea carts by some (if they have wheels), and a three-tiered sideboard in English furniture. These tables exist in glass, brass and wood of every description. It is rare that I ever finish a house without using a table of this sort. They're ideal at bedside because there's enough room for all the things we seem to accumulate. In a dining room, they make a perfect place to set up a buffet with every dish you will need.

Under—is the most neglected area in the house. What you can use your under-table space for can be a revelation. Very grand rooms often place pairs of urns *under* tables. Store ottomans *under* your tables, pull out for extra seating.

Visualize—before it's too late. "I know what I like when I see it . . ." is an admission of decorating failure. Usually, if you believe that phrase and stick to it, it's likely you'll wind up regretting the purchase that came out of it. *(Continued)*



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Decorators Tell All

Continued

Look at everything and imagine how it could work in the area you want to change.

Some of my best schooling came from the photographer's side of a camera. The view through the lens absolutely removes you from the reality of a room—*you* are not in the picture. Why not take a camera and look at the space you are working on? Don't necessarily settle for a particular object to fill the area—let your mind make a list of things that might work.

Watercolor hues—can be effectively used to wood grain or marbleize baseboards and cornices. Their vibrant color values are now beautifully approximated in acrylic paint. Buy yourself a rubber graining comb and make it a rainy Sunday project. Use a photo of a lovely wood finish as a model to understand a wood-grain "structure." Then, with your comb, exaggerate the grain lines in a semi-dry painted surface. Since acrylic paint dries so quickly, you can look like a professional by the end of the afternoon.

X-rated—The following should be banned from view: 1. Bathroom wallpaper on silver backgrounds and paper with poodles powdering their noses. 2. Window sills full of dead plants. 3. Shag rugs. 4. Patterned shower curtains (clear is still best for curtains, but shower doors are even better!). 5. Plumed ball point pens. 6. Humorous cocktail glasses.

Young—as in *Fresh and Young*. It's all white, white, white (and a little poison green) . . . white vinyl floors with white sofas loaded with texture. But, in fact, this is a brutally impractical, hard-to-keep-clean decorating solution. The green-and-white-and-yellow splash decorating syndrome is nothing more than a sloppy imitation of fresh and young.

Zippers—make every cushion on your upholstered furniture either washable or dry cleanable. Try making a flounce or ruffle for your plain sofa, chairs, or curtains and you can have a whole new look—plain to fancy—just by using your zippers. ■

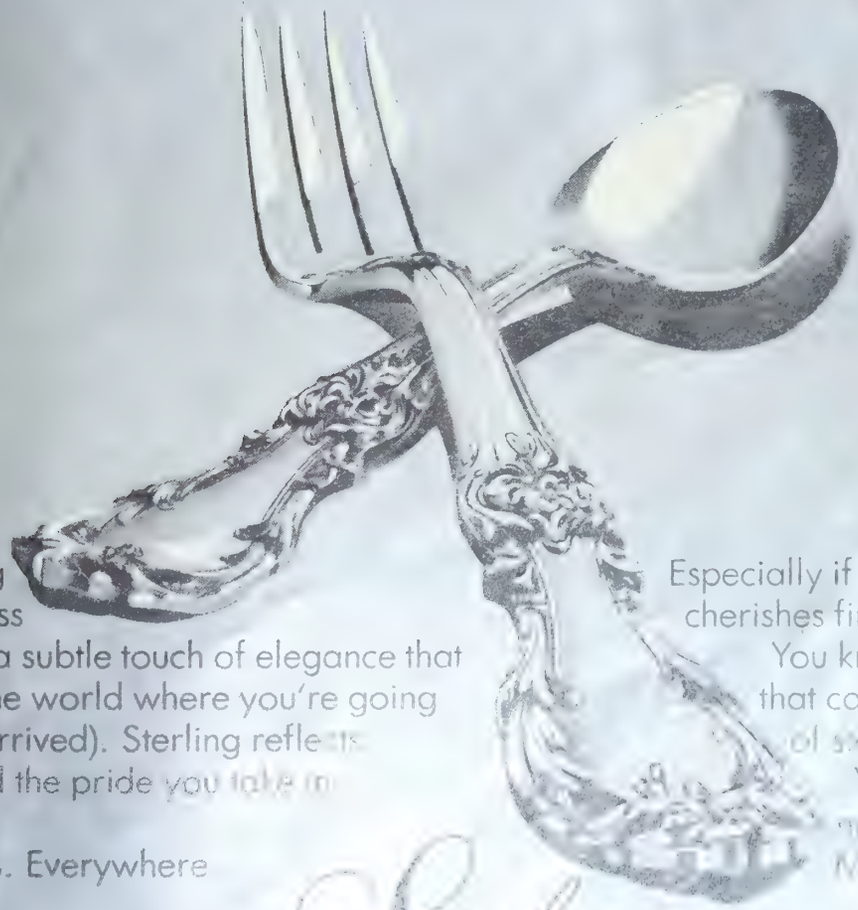
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THIS MONTH

At the Museums

Know What You See: The Examination and Treatment of Paintings explains the steps taken by art conservateurs to restore damaged paintings and detect forgeries; The Glenbow-Alberta Institute, Alberta, Canada, June 10 to July 9.

The Collection of Alfred Stieglitz: 50 Pioneers of Modern Photography exhibits 200 works from the noted photographer's private collection; The Metropolitan Museum of Art, N.Y.C., to July 16.

Drawings by David Levine presents many of the caricaturist's most popular portraits; The Milwaukee Public Library, Milwaukee, to June 11.

Ice Age Art offers a rare glimpse of early man as seen through his own eyes. The 30,000-year-old cave paintings of man and beast are remarkably realistic; The American Museum of Natural History, N.Y.C., through December.

The Great American Foot is a sparkling tribute to the humble foot. Paintings, sculpture and unusual footware illustrate the diverse images this essential extremity has enjoyed in our culture; The Museum of Contemporary Crafts, N.Y.C. to June 30.

Grand Opening of the National Gallery of Art's East Wing presents several major exhibits. Among them: **The Splendor of Dresden: Five Centuries of Art Collecting** examines the development of East Germany's cultural capital, and **Small French Paintings** by Renoir, Vuillard, Boudin, Bonnard, and others. The new building, itself a masterpiece, opens June 1 in Washington, D.C.

Saul Steinberg, a major presentation of drawings, watercolors and collages, shows this 20th-century cartoonist's dedication to understanding the relationship between illusion, self and reality; Whitney Museum of American Art, N.Y.C. to July 9.

From Theater to Landscape: French Prints and Drawings of the 18th Century employs works by Watteau, Boucher and Fragonard to illustrate how French Artists of the Enlightenment were able to turn simple landscapes into elegant compositions; Yale University Art Gallery, New Haven, Conn., to June 11.

Tours and Shows

Highland Park, Ill.: ASID International Design House Tour of a 1929 Lake Michigan mansion. Designed by architect Arthur Penn, the house will be open May 21 to June 11. For information, contact the Women's American ORT, 1811 St. John's Ave., Highland Park, Ill. 60035.

Los Angeles, Calif.: Bel Air Showcase House '78 at 10845 Sunset Blvd. will be open May 15 to June 4. *(Continued)*

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New pieces are added constantly, and the Museum publishes special catalogues of these every few months; the 116-page full-color Christmas Catalogue will be issued September 1. In addition to the reproductions, this year's catalogue illustrates new Christmas cards, stained glass, art books of particular interest, prints of rare Chinese and Japanese paintings, snowflakes, stars, and bells in gold and silver, together with more than one hundred other unusual presents including the 1979 Calendar, *Treasures from the Far East.*

To put yourself on the mailing list (most of the reproductions can be bought *only* by mail or at the Museum itself), send the coupon below with $1.00 to cover mailing.

Above: *Footed Bowl.* The exact purpose of this five-thousand-year-old Egyptian "walking bowl" remains somewhat of a mystery, but perhaps it is significant that many centuries later, a bowl with feet was used as the hieroglyph "to bring." The Museum's copy, like the original, is unglazed terracotta burnished by hand. Diameter 5". Price $15.00, shipping $2.00. Add state and local taxes for delivery within N.Y. State.

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This Month
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On the Auction Block

The Robert Van Hirsch Collection: Possibly the most valuable and artistically significant group of paintings and decorative works to be offered this century. At Sotheby's in London from June 20 to 27.
The Charles J. Van Horn Estate: Entire contents of the 19-room Michigan house will be available June 28. Contact C. B. Charles Galleries, Bloomfield, Mich. for details.

Antiques Events

Chappaqua, N.Y.: Chappaqua Outdoor Antiques Show, N.Y. Central Station Plaza, June 11.
Grafton, Mass.: 11th Annual Historical Society Show, on the Village Green, Rt. 140, June 17.
Lake Forest, Ill.: Lake Forest Academy-Ferry Hall Antique Show, 1500 Kennedy Rd., June 8 to 10.
Montreal, Canada: Antiques Bonaventure, Place Bonaventure, June 29 to July 4.
New York City: Madison Square Park Fair, 23rd St. and 5th Ave., June 10 and 11.
Newtown, Conn.: Newtown Outdoor Antiques Show, Middle School, Queen Street, June 10.
London, Eng.: The Grosvenor House Antiques Fair, Park Lane, June 14 to 24.

Also Recommended

Spoleto Festival U.S.A.: More than 100 performances of opera, chamber music, concert, jazz, dance and drama by internationally acclaimed artists; Charleston, S.C., May 25 to June 11.
Silver Fete, a day of auctions, art and plant shows. Auctioneers will appraise items one day prior to the festival; Washington Road Field, Princeton, N.J., June 10.
Northeast Craft Fair at the Dutchess County Fair Grounds, Rhinebeck, N.Y. will feature 500 exhibitors of stained glass, jewelry, metal, fiber and paper crafts; June 23 to 25.
Pennsylvania Rural Life and Culture will study early American daily life in seminars conducted by leading authorities and through demonstrations by top craftspeople; June 20 to 24 at the Pennsylvania Farm Museum of Landis Valley, near Lancaster, Pa.
The Swan Ball, held June 10th at Nashville's exquisite Cheekwood estate to help support the Tennessee Botanical Gardens and Arts Center, will also mark the opening of The Animal Kingdom, an exhibit drawn from Syracuse's Everson Museum of Art.

(Continued)


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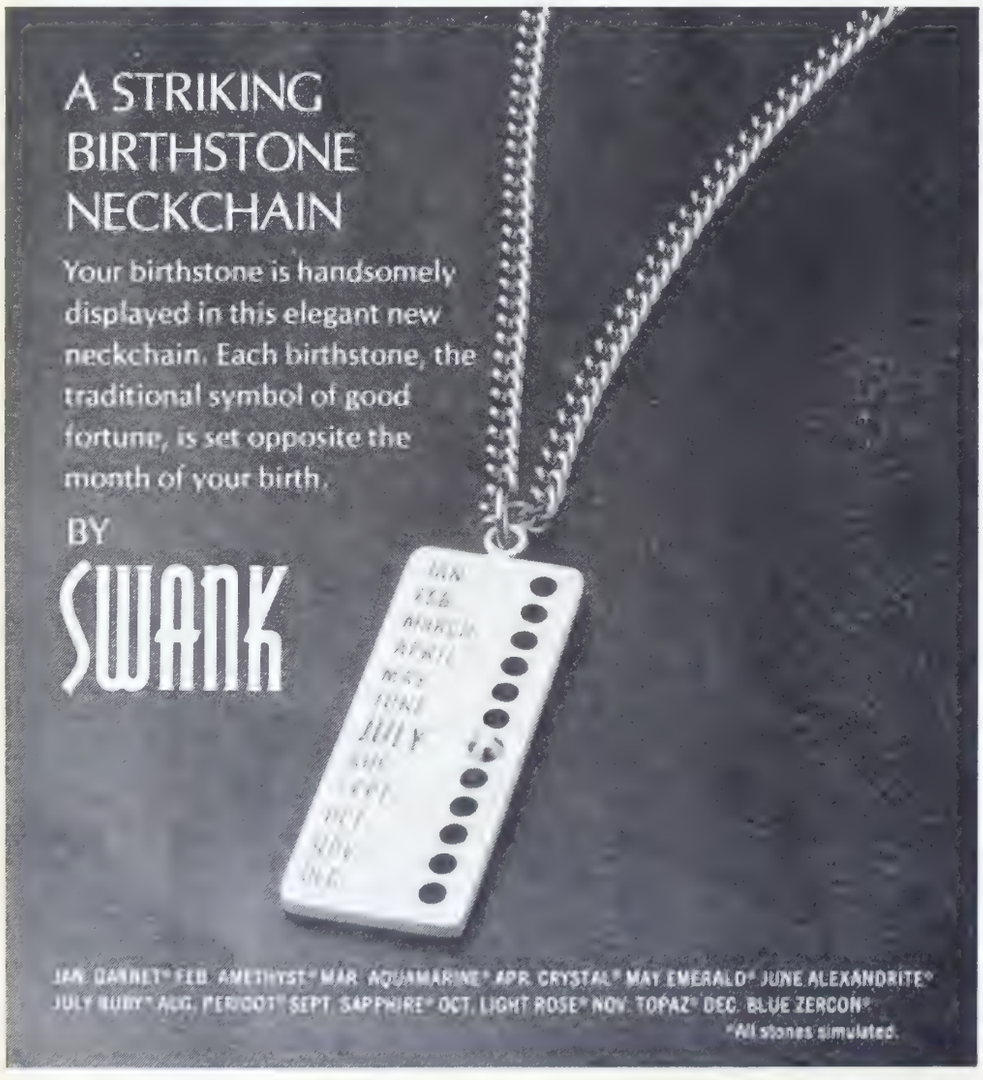
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This Month
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Noteworthy Books

Build Your Own Log Cabin, by Paul and Karyn Pfarr (Winchester Press, $12.50), may not be all you need to construct your own shelter, but it's a start. Whether you are a loner seeking lakeside tranquility or a couple in search of an economical retreat, the Pfarrs show you how to get started—what tools you need, how to choose the site, lay a foundation and devise a floor plan. This is an ambitious book meant for determined, outdoor-loving individuals.

Learning Vacations, by Gerson G. Eisenberg (Acropolis, $5.95, paperback), provides information needed to spend a vacation studying photography in the Adirondacks, exploring the isles of Britain, relaxing in Mexico City while learning Spanish, traveling the canals of England and pursuing just about anything your heart (and mind) desires. Eisenberg has integrated academic, cultural and recreational activities while providing information on costs, accommodations, facilities and program content.

Fresh Food, edited by Sylvia Rosenthal (Tree Communications, $14.95) is a fat, well-designed book that is fun to look at, if not to cook from. Vegetables, fruit, herbs, meat, game, fish and poultry are discussed in terms of their history, special qualities and correct storage. Although recipes are scattered throughout, this is not a cookbook, but rather an illustrated guide to enjoying nature's bounty.

Saul Steinberg, with text by Harold Rosenberg (Alfred A. Knopf, $25; $10.95 paperback), has been published in conjunction with the Steinberg exhibit at New York's Whitney Museum of American Art. The 256-page book covers more than 30 years of the noted cartoonist's career and contains 180 black-and-white reproductions and 64 color plates of the artist's watercolors, collages and masks. Also included is a special illustrated chronology prepared by the artist.

Outdoor Recreation Projects, by James Bright (Structures Publishing Co., $5.95, paperback), will encourage you to build the patio you've always wanted, install a tennis court or boat dock, or construct playground equipment for your children. With little outside professional help, you can even have a putting green or small ice-skating rink. Bright shows how recreation projects often have similar construction techniques and he provides information on choosing tools, selecting timber and paving with concrete, brick and stone. —REBECCA SAWYER ■



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HEALTH & BEAUTY UPDATE

By SUZANNE KENNEDY FLYNN

Whether your environment this summer is a houseboat on the Hudson or a log cabin at Tahoe, adapt the Boy Scout credo: Be Prepared.

Sun, wind and water evoke wonderful visions of healthy good fun but the same elements can play havoc with your skin, hair and robust good looks. Take our survival tips for life in the great outdoors when you sally forth into the sunshine.

Dr. Irwin L. Lubowe, M.D., a New York dermatologist and author of many distinguished books on skin care told us, "After a long hard winter when your body has been protected by clothing but your face has been exposed to the elements, you just can't go leaping into summer. Think about where you are. The sun is hottest closest to the equator and burning rays strongest between 11 a.m. and 2 p.m. Even when the sky is hazy and overcast you can have problems. And sunlight reflected on sand and water causes double trouble. Don't try for a tan on your first weekend outing. Moderation is the key."

Keeping your skin moisturized helps it sail through the season looking its best. Dry skin is possible in summer months if it is frequently exposed to salt water. If you sail and wear eyeglasses you have noted what sea spray does to your lenses. Salt air scratches every surface so, consider your skin. Don't let it go unprotected. Georgette Klinger has just the thing for silkier skin. Her all day Cod Liver Oil Mask contains lanolin, cod liver oil, castor oil, coconut, wheat germ and sesame oils and is full of skin nutrients fit for an outdoor enthusiast.

Hair can also burn, advises a major cosmetic company. The people at Pantene tell us that the sun's blazing rays combine with light reflected from water to cause parched hair. "A frequent complaint is that hair becomes unmanageable in the summer," says Dr. Myra Barker of Hoffman-La Roche, one of the largest laboratories devoted to health and hair care. Dr. Barker recommends keeping a collection of hats. They protect your hair and your hair color. Blow drying your hair after your morning shower and again after rigorous sets of tennis causes thermal appliance damage. If you roll your hair with hot curlers, the insult increases and hair becomes brittle. Thermal damage and the sun conspire, and your hair doesn't stand a chance without special attention. Try Multi-Conditioner de Pantene in a handy tote bottle. It spritzes on a protective coating that guards your hair.

Whether you're lounging on a yacht in the harbor at Cannes or living in a teepee in Tempe, Ariz., schedule a weekly application of Ogilvie's new Reconditioning Hot Oil Treatment. It works like this: Slip the single application tube into a pan of very hot water and let the tube absorb the heat. Snip off the tip with your handy Swiss army knife and work it into the scalp as you massage. Rinse out in a mountain stream or with your last bottle of Perrier for sparkling results.

There is evidence to confirm that unusual or sudden exposure to the sun can cause headaches and sometimes, illness. Protect your eyes with a good pair of sunglasses. The dime store variety just won't do. Our experts at Meyrowitz, Inc., a leading optical company, told us that the news in eye care focuses on lenses that adjust light density. Ray-Ban Ambermatic sunglasses perform by responding to both the changes in light and variances in temperature. The tone of the lens becomes deeper with straight-on glare, offering additional protection. They are as effective on a grey day as they are on a sun filled beach.



TIM FULLER

If you are off on a camping trip and have forgotten your toothpaste, fear not. Always have some tiny restaurant packets of salt packed with your gear. It acts on the film that accumulates on the surface of the tooth as it refreshes your mouth. "Lemon rind is another substitute," reveals Dr. Henry Dwork, D.D.S. He was consultant on *Marathon Man*, supervising Dustin Hoffman's appointment with his dentist. "And a piece of carved bark can work as a makeshift toothbrush if necessary." Just in case there isn't a convenient dentist in the middle of the Mojave, pack a vial of clove oil in your grooming kit. It will alleviate pain until you find help.



A serious sunburn can destroy a vacation as well as a relationship. Although a toasty tan imparts the glow of good health, peeling and cracking skin can be a turnoff. And sunburn damage is irreversible. Dr. Edward Marlowe, director of research for Plough, Inc., recognizes that people respond differently to light. "Some people are extremely sensitive to sunlight—redheads and fair-skinned people need more protection than people with darker complexions." Select your suntanning or protective lotions with care. Some offer minimum protection as they promote a beautiful tan while others afford you full protection benefits to totally block out burning rays and shield sun-sensitive skin. Coppertone's suntanning and screening products have something for every skin type. Their Sun Lotion encourages a fast, dark tan but has a moisturizing agent to prevent drying. On the other hand, Super Shade by Coppertone is a hard working, sunblocking lotion that keeps skin smooth. ◘

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GYPSY PAISLEY: gaily patterned paisley in yellow, orange, green, black, red, blue on a sparkling white background.

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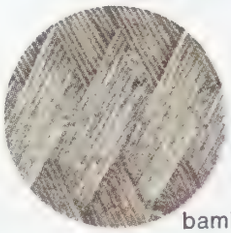


floral trellis



floral trellis white

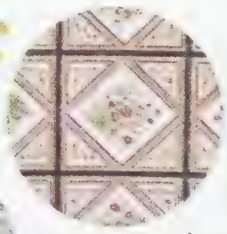
floral trellis brown



bamboo



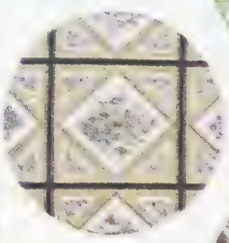
gypsy paisley



regency square brown



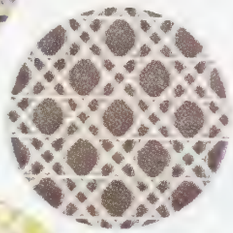
caning lime



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CATS 'N DOGS

By MORDECAI SIEGAL ☐ How often does a cat get to enjoy canine prerogatives at a campfire, munching on barbequed hot dogs after vigorous backpacking? A trip to Yellowstone or an outing at a neighbor's poolside are pleasures never shared by the family puss. In the human lexicon there are no outdoorsy feline equivalents for *running to hounds, going on point, treeing the prey, setting, retrieving, flushing* or *trailing*. Cats can do all of that without institutionally imposed training or artificial circumstances. Not even the most pedigreed retriever offers a more *tender delivery* of a prey animal than the most ordinary alley cat. The unhappy result of this unathletic image is that family cats are usually tucked away at vacation time like winter socks. They are left to friends, neighbors, relatives and sometimes given to strange homes. Although a cat hates to leave his territory, he hates even more the disappearance of his family because he has no idea that it's a temporary situation.

For those who enjoy the company of their cats, there is a way to take them along. The key factor that enables a dog to accompany the family on vacation is, quite simply, the leash and collar. A leashed dog is walkable, controllable and in no danger of losing himself in the steamy mist of geysers or dragging undertows at the nation's beaches. Although many pet owners allow their dogs to run around untethered, it is not safe, reliable or acceptable to non-dog owners. For the same reasons, a cat must never be allowed to roam free, especially when away from home. Forget the apocryphal stories of cats that walk thousands of miles to get back to their homes. A lost cat is quite likely to be hit by a car or be taken by loose dogs or wild animals. A cat on vacation must be completely restrained or he will wander away in a lost weekend, drunk with curiosity and territory claiming. Hence, the need for a leash and collar. But, you ask, how can a cat be made to accept these?

Bear in mind that it is just as unnatural for a dog to be attached to a leash as it is for a cat. As the dog makes the adjustment, so can the cat. We tend to regard the cat as a creature who must be free to roam about as he pleases in order to be happy and content. If this were true the restraints of four walls would create mmrrowls of misery too upsetting to bear. Domestic dogs have traded absolute freedom for subsistence, companionship and the comforts of a good home. They have accepted the leash as a *quid pro quo* for security. With just a little more effort a cat will do the same. *(Continued)*



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Cats 'n Dogs

Continued

Ideally, leash training is best initiated during kittenhood. However, there is no reason why grown cats cannot be trained to walk in tow if they are brought to it with patience, sensitivity and intelligence. The correct equipment, as simple as it may be, is absolutely essential. Unlike dogs, cats and kittens must not use collars with leashes. To prevent a collar from slipping, it would have to be buckled too tightly for comfort and safety, and the cat's negative reaction would be a natural one. This is the primary mistake that is often made when teaching a cat to walk with a leash. Instead of a collar a cat harness is suggested. A well-fitted *figure-eight harness* is best accompanied by a long, lightweight leash. Nylon or webbed cloth is suggested. A leather leash is fine provided it is six feet long, light yet strong.

The initial problem is adjusting the cat to wearing this equipment. Some cats will not mind from the very beginning, while others will resist with obstinate vigor and take a long time to make the adjustment. Start with the harness alone. Once it is on, make no further reference to it. Allow the cat to wear it for the better part of the day and repeat this for one week. It might even be a good idea to place the harness in the cat's bed so that he can claim it as his own (providing he doesn't chew it up or attempt to hide it).

Next, tie a 12-inch strip of cloth or rope or string to the harness and leave it on for five to 10 hours a day. Again, do this for one week. Allow the cat to play with the strip if he must but do not encourage it. Next, hook the actual leash to the harness instead of the cloth strip. This will be different. The greater length and weight will annoy the animal. For the first day do not hook the leash to the harness for more than one-half hour at a time. If the cat seems receptive, leave it hooked for as long as eight hours. Repeat this every day for one week.

The moment of truth comes when the cat is to be taken outside for the first time wearing a harness and leash. Being exposed on the sidewalk holds more fear than the unnatural sensation of being tethered. Hold the cat for as long as you must, even for the entire first experience. Next, kneel and entice her to come to you using reassuring entreaties and food treats that she likes. Be patient and very understanding. Eventually, the average, healthy cat will make the adjustment and walk as you walk. One of the finest and most complete cat training books available is *You Can Train Your Cat* by Jo and Paul Loeb (Simon and Schuster). ■

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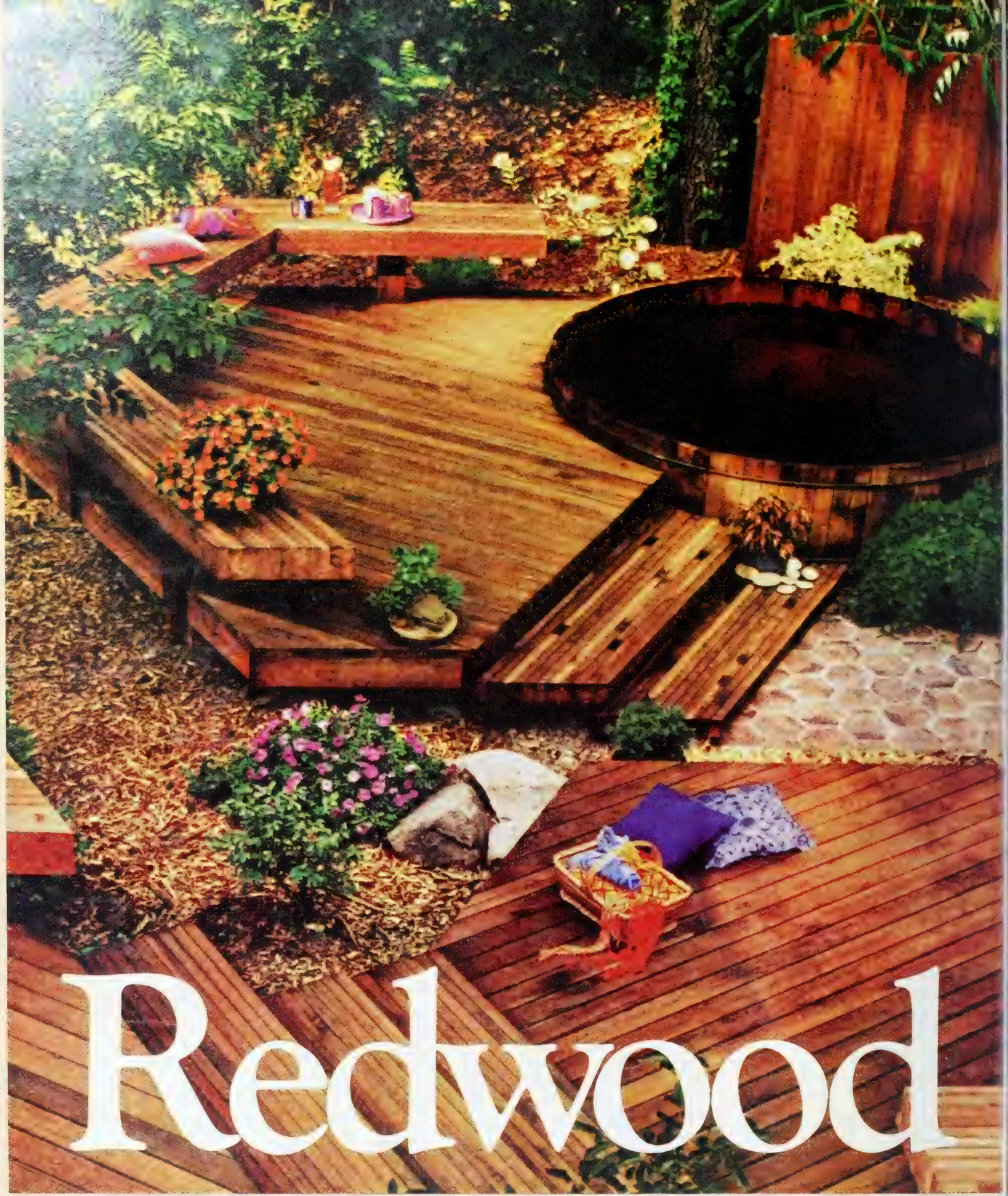
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A tent to excite one's wildest imagination... journeys into infinite space, a [illegible] resting place, a sumptuous [illegible] from humdrum days. This, [illegible] executed in Italy, is the [illegible] designed by architects [illegible] and Giusto Purini. Startling in its simplicity, the tent can be constructed to suit your dreams and aspirations by following the plans shown in this issue. We see it here, stretched out in all its glory, lulled by the sounds of the sea. A tribute to the myriad joys of sum[illegible]

A glorious free-style shelter has all of the comforts of home in an airy seaside tent.

Sheer pleasure! A tent by the sea. An open invitation to wile away summer hours in solitude or with guests. Fantasy aside, the tent is not all that difficult to pitch. Basically, it's supported by four angled poles secured to the ground by a quadrangular base. Four beams hold up the center pole. Unbleached canvas stretches over the frame, with the possibility of openings on each of its four sides. Inside, a mélange of push-about pillows for a variety of nesting places. Breezy charm is created with latticework, wicker and voile curtains. Manila matting blankets the sand and star-shaped lamps provide night lighting. We'll show you how to build a similar tent for the greatest summer hideaway ever. Instructions begin on page 101. □ *Editor* J. BRADLEY REITER

FOR DETAILS, SEE PRODUCT INFORMATION



A profile of the Italian beach tent: waterproof cotton "sails" are fastened at the top and stretched out. They're secured to the ground by angled wooden stakes. Supporting walls are made of lattice.





A SANDCASTLE NESTLED IN THE DUNES

A house of surprises nestles in the dunes—one giant sandcastle on Long Island, N.Y.—where a young family of three can live close to sea spray and ocean breezes. Its shingled exterior smacks of traditional beach cottages, but the similarity ends where cutouts and curves begin. Architect Hobart Betts' design (winner of the New York Chapter AIA Residential Design Award for Excellence) combines a bold series of geometrics, arches and clerestory windows with a layered interior to give abundant openness with equal intimacy.

The house does an about face. In front, it curves, arches, reaches for the sky. In the back, ziggurat-like steps link dunes with beach.



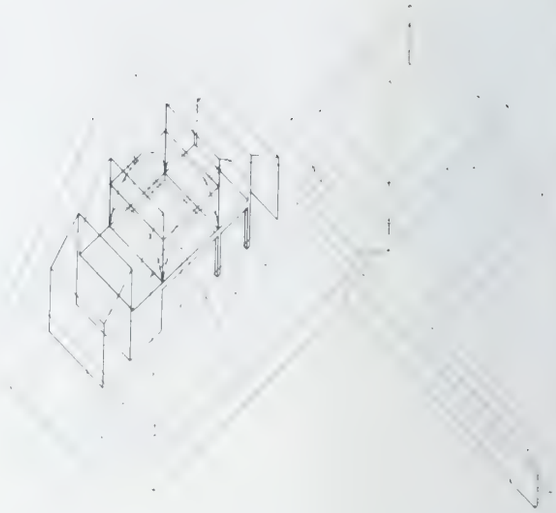
DAVID FRANZEN



Layering of spaces keeps interiors cozy in winter, light and airy in summer.



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Central to the design theme is the interior division of space, which Betts terms "layering." Living spaces in the center of the house are surrounded by circulation spaces around the perimeter. Variously defined by arches and columns, changes of ceiling height or floor material, the "corridors" add depth to the view, framing and accentuating the ocean-dune setting. In addition, they provide coziness in winter while allowing light into the center through skylights and windowed arches. In a second type of spatial division, Betts placed the public areas and master bedroom upstairs to take advantage of ocean views, the guest and children's rooms below.

Top: *Columns and beams create a "canopy" in the master bedroom.* Left: *Interior arch with hidden skylight layers living area from peripheral corridor and outer deck.* Right: *The opposite arch—a major exterior feature—is a clerestory window bisected by the chimney.*



Above: *Restoration work included replacing all the shingles and the Victorian porch railings. Pool was designed to be level with the lawn.*
Far right: *Whimsical gazebo has changing rooms below, views of tennis and swimming from deck.*
Below: *Breakfast room was an outside porch. Shingles were used to maintain the outdoors quality.*



COTTAGE BY THE SEA

A relic of lavish summertimes gone by, this manse on the beach is revitalized with great flair.





HORST

A magnificent beach-front site first attracted Joyce and Seward Johnson, Jr., to this New England "cottage." Although a fine example of the shingle style popular at turn-of-the-century resorts, the home's interiors were dark and depressing, with a floor plan the new owners found unworkable. A local preservation society persuaded the Johnsons to save the building and architects William Short and Jeremiah Ford, and interior designers Keith Irvine and Tom Fleming, agreed that the Johnson's dream of a completely modern house could be accomplished within the shell of the old. First step was to move the house 60 feet closer to the water (it originally sat in the center of the site), creating fine harbor views as well as room for a pool, tennis court, gazebo and a spacious lawn. The house was raised to provide a new ground-floor recreation area.



Left: *The library was re-created as a romantic retreat, and furnished as it might have been when the house was first built in the 1880s.* Below left: *Ground-floor playroom is a completely new space, surrounded by electrically controlled sliding latticework panels.* Below right and opposite: *Living room bridge connects to bedrooms on either side. Furnishings combine sophisticated antiques and weather-beaten objects from around the world.*





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Inside, everything is new. All the rooms were gutted and a simpler, more open plan devised. The living room, now a soaring 2½-story space, is the center of the house, kept bright by second-story windows that once belonged to bedrooms. Although the rooms are new, the materials used are appropriate to the style of the house. Walls are covered with traditional narrow-beaded fir wainscoting and the posts and rails of the living room bridge and stairway were copied from those originally in the house. For the interior design, the Johnsons told Irvine and Fleming they wanted the feeling of "being on a boat—the house must look as if it could be swept out with a broom," and the furnishings should have the feeling, appropriate to a seacoast town, that they were "washed ashore from the four corners of the earth." Three years in the building, this house is now the dream the Johnsons envisioned—a family house with all the amenities for summer living.

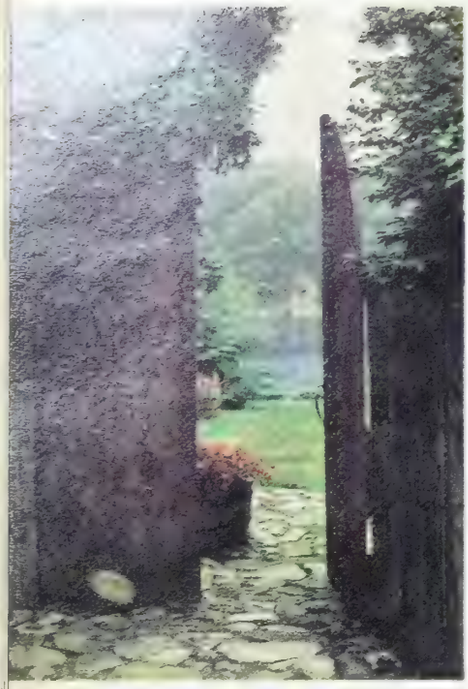
COMPACT HAVEN ON THE WATER



Meager space challenges a young architect to borrow generously from the natural surroundings.

Erecting a house on a 50-foot-wide lot wedged between road and lake presented enormous challenges due to space restrictions. "But," explains architect Warren Arthur, "the lake views give us the feeling of having 100 acres." His answer: a compact saltbox design sparked by some very unconventional effects. A glazed facade and intriguing ocular window extend the space visually. A multi-level deck, cantilevered over the lake, extends it physically. And a fenced-in courtyard screens the main entrance from the street.







Rooted in the expanded foundation of an old summer cottage, the Arthurs' house is a combination of the understated and unconventional. While its rough-sawn cedar siding and simple roof lines adhere to typical New England styling, the interior makes a very contemporary statement. The freestanding fireplace and sculptural staircase are both seen as elements that modulate the interior volume. Furniture is pared down to the minimum to avoid any feeling of clutter. Note, also, that the house is modest not only in its 16,000-square-foot size, but in its $70,000 budget. This covered property costs, razing the old house, raising the new and furnishing it.



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Top: *the entry gate through the stockade fence; freestanding fireplace in the living area.*
Above: *a lakeside buffet setting.*
Opposite: *the spacious-seeming living area with leather sofa by TSAO Designs, of which Arthur is an owner.*

ISLAND RETREAT

By SUSAN GRANT LEWIN ☐ "We want the feeling and simplicity of living on a boat," said the owners of this 10-acre evergreen and granite island in Maine. New York architect David Kenneth Specter gave them the casualness they had asked for in their isolated summer retreat: there is no electricity, so bottled gas must be used for lighting, cooking and refrigeration; rain water is collected for drinking, and most furnishings are built in, with necessities stored in duffle bags. He also enhanced the owners' sense of privacy and solitude in the wilderness by housing family and guests in a grouping of widely-separated structures instead of one large building that could become an eyesore on the landscape. While building the house, every effort was made to preserve the fragile ecology of the island, even to the point of delivering all materials to the site by helicopter. Flora and fauna were undisturbed throughout the entire airlift.



Scenes here show the main house of this four-building island compound.
Right: *Platform bed in master bedroom is raised to permit sea views. A sliding maple desk top covers tub.*
Opposite: *15-foot skylights open the living/dining area to the water beyond.*



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Great getaways with down-to-earth spirit

A build-it log cabin plus all the gear to go along on the adventure.

Why not try a different sort of second home? One that floats or roams the countryside? Explore the alternatives here: Sail away in a co-op ketch designed for carefree souls. Cruise along in a camper replete with all the fittings of an idyllic cottage. Build a pre-fab log cabin with your family, pioneer-style. Plan an all-day picnic, a sightseeing hike with backpack. The joys of summer abound wherever you roam!



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1. The assembled Plymouth "B" cabin. Basic package is $12,800, with windows, doors, posts, beams and joists.

2. Bent willow porch furniture—weathered and welcoming. Chair ($170), table ($105); from Added Oomph!



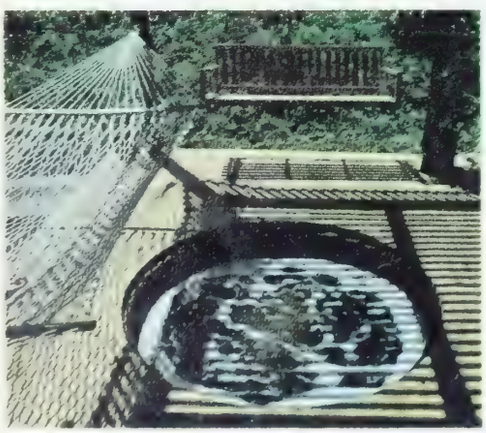
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3. From The Coleman Co., a sturdy camp stove; folds for carrying, has two burners; costs approximately $38.



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4. Round charcoal barbecue wheels anywhere, grills and roasts to perfection; $88 by Weber, from Lapine Co.



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5. Solid redwood tub has a four-jet massage and electric heater; $1,799 from California Cooperage.



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6. Brushed stainless steel tools, oak handles: tongs, spatula, ladle are $9.98; fork, $7.98; by Christen, Inc.

HOUSE, SUSAN WOOD;
PRODUCTS, RICHARD JEFFERY

First is an easily assembled house of logs set in the north Atlanta area. The pre-fabricated cabin—one of the Real Log Homes from Carolina Log Buildings—arrives unassembled, goes together with help from a builder. Included are basics like windows, walls, doors and beams. The assembled cabin is a new breed of rustic getaway with all-American flavor—perfect for a mountaintop, or beside a rural lake. The overall effect is reminiscent of *Little House on the Prairie*—but with a polished, casual tone. The cabin's honest, wholesome style dictated warm, inviting furnishings to match. Natural textures and classics belong here. Working with the design team of Rich's, Atlanta, we chose from the store a wood-frame sofa, brass bed, country tables—these are all the comforts that uphold a new log cabin's tradition.



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FOR FURTHER DETAILS, SEE PRODUCT INFORMATION

1. In the living room: wood-frame sofa, $599; ottoman, $150; chair, $299; table, $269. All from the Giorgio Sant' Angelo collection at Rich's.

2. Dining room: chairs, $189 each, Giorgio Sant' Angelo for Venture Furniture; pine side table, one-of-a-kind at Rich's.

3. Versatile lantern from Coleman holds two pints of fuel, burns for about eight hours; approximately $30.

4. Major bedroom piece is a brass bed ($709.95 from Rich's), covered with L. L. Bean's Hudson's Bay blanket ($65). One-of-a-kind bamboo table at Rich's.

5. A Trapper blanket from L. L. Bean provides warmth with a touch of color; 85/15 wool/nylon; $26.75.

Go in style: a super sailboat and a nifty camper decked out in sun colors.

We've redecorated the yacht and camper here, highlighting their star qualities with fresh, summery colors and accessories. Bright, durable fabrics in abstract patterns add punch without crowding small living spaces. The palettes are tailored to the interior dimensions and proportions of each vehicle: brilliant primaries on the yacht, offbeat, creamy pastels used in the camper.



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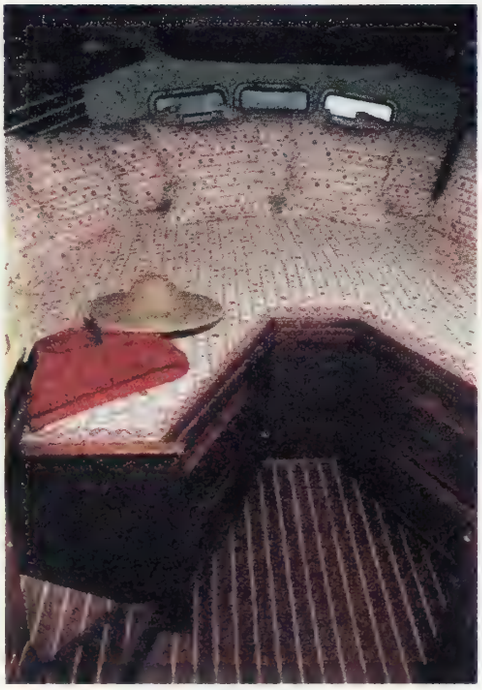


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YACHT, PETER BARLOW; INTERIORS, ARMEN KACHATURIAN; PRODUCTS, RICHARD JEFFERY

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1. CSY Yacht Corp.'s CSY 44 is $90,400 (co-op price) with equipment and delivery.

2. L.L. Bean's aluminum and plastic camp/picnic set; 18 pieces; $21.50.

3. L.L. Bean hammock ($3.75); Bailey Huebner first aid kit ($17); thermos ($38).

4. Bedroom berth covered in "Bando" by Alan Campbell; $25.50 per yard.

5. Main cabin berths in "Lido" by Quadrille ($21 a yard) act as dining banquettes when the table's opened up.

6 When the dining table's closed, the same berths provide ample seating.

The CSY 44 Mid-cockpit Cutter is available on a seven-year co-op leasing program. You pay full purchase price—with equipment and delivery to CSY marina. Then enjoy the boat four weeks a year, while receiving an annual return of 7½ percent of purchase price in monthly installments. We have redecorated with primary colors and abstract prints to brighten the yacht's wood-paneled living quarters.

The Argosy rear-bath double motor home similarly combines beauty with top notch practical features. The lightweight, aluminum, aerodynamically designed body is mounted on a high-strength steel chassis for stability. Interiors are simple and sleek. We've chosen offbeat pastel-on-white prints to expand the narrow space and add to the casual theme. Result: a versatile and highly mobile second home on wheels.

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ARMEN KACHATURIAN;
FOR FURTHER DETAILS, SEE PRODUCT INFORMATION



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1. The Argosy rear-bath double motor home, $29,995, has aerodynamic body, front suspension, power steering.

2. Seats are covered in "Cornflower" and "Clay," both $10 a yard; by Springs Mills.

3. Sofa acts as dining banquette. Cover is Groundworks' "I.R.T.," $25.50 a yard.

4. Galley: four-burner gas range/oven, twin sinks, pantry; gas/electric refrigerator (included in motor home).

5. The bed as lounge, covered in "Box on Box," $36 a yard; First Editions.

6. The bed in "Cable Car Stripe" sheets by Marimekko for Dan River; $5.50 each.

Summer naturals for the easy life: trim and carefree, they travel like natural-born nomads.

The greatest furniture under the sun is downright simple. No gimmicks necessary when it comes to outdoor living. The most natural designs are functional—a cinch to cart through endless summers. Primary colors echo nature. Enameled metals and weatherproofed woods are lean and rugged. Cool, crisp canvas has that daisy-fresh quality on deck chairs and hammocks and swings.



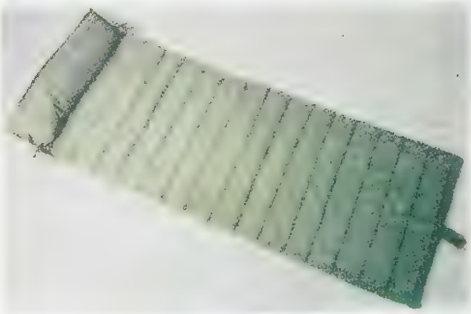
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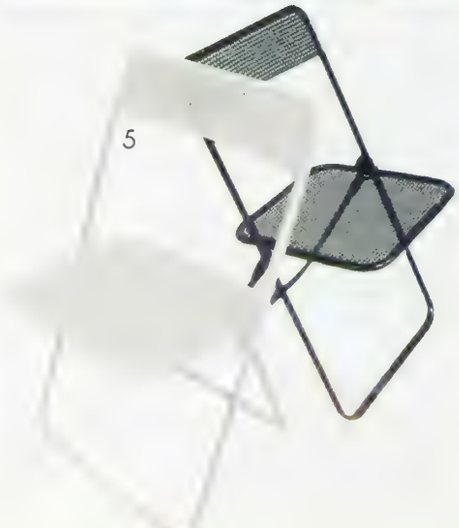
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1. Compact and sturdy wood canoe chair from L.L. Bean ($47) is handmade of ash and cane, folds for storage.

2. Natural color wood bistro set, by The Better Mousetrap, folds for transport to picnic or patio; about $129.95.

3. Bright, summery stripes make good appearance in Design Research's multicolor hammock ($60), hammock stand ($40) and folding beach chair ($50).

4. Exercise is made easy and fun on Giorgio Sant' Angelo's exercise mat with attached pillow; $75.

5. Metal folding chairs feature cool grillework seats and backs angled for comfort: $50 each at Lord & Taylor.

Now is the time to gather a whole new wardrobe of casuals. Small-scaled tables and chairs fold for easy storage off-season. Though their lines are slim, their frames are sturdy and durable enough to withstand normal summer wear-and-tear and weather sudden showers. They're not just stay-at-home types, either. They're destined to travel from home to yonder places, picnicking or camping with equal ease.



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RICHARD JEFFERY

1. For dining alfresco: metal folding table, $90; from Lord & Taylor.

2. The old porch swing in sleek form: body swing loveseat in oiled oak; self-adjusting; P.S.I. Design Group, $279.

3. Brown Jordan's putty "Skipper" folding chaise; $220 at Bloomingdale's.

4. Putty-colored aluminum "Skipper" chair by Brown Jordan; $92, available at Bloomingdale's.

5. Design Research colors: white folding table ($60), multi-stripe umbrella ($40), folding wood chairs ($45 each).

6. "Hang Glider" by The Hammock Way is $59.95; available in other colors.



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FOR FURTHER DETAILS, SEE PRODUCT INFORMATION

Camping reaches new heights and space-age dimensions—at home in a tent.

Fluid lines and ingenious design are revolutionizing tents. No more boxy, confining shapes. New tents have an exhilarating sense of space and freedom. Expanded layouts and entries create refreshing cross-breezes. Curved brace systems arch overhead, and make setting up a snap. This is the summer to take to a tent for a vacation and explore the great new dimensions of camping.



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2 1. *Moss Designs' Optimum 200 Tent is over seven feet high; 100 percent cotton with vinyl coated nylon floor, $90; Moss Tent Works.*

2. *Tent-camping paraphernalia ready for quick assembly.*



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ARMEN KACHATURIAN



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3. Canvas deck chairs: with arms, $60; without arms, $40; tables, $25; from The Better Mousetrap. Umbrella, Macy's.

4. Same deck chairs and tables inside the tent; day sacks ($22.50) and folding cot ($12.95), The Coleman Co.

5. The view from one of the tent's two hooded entries. Check-lined sleeping bag, $21, from The Coleman Co.

Camping gear represents ingenious minimal design. New, incredibly lightweight materials shape the basic designs. Nonessential lines and details are eliminated, sizes are pared down. The streamlined result: the new gear is purely functional, much lighter, more practical and far more compact than ever before. Colors, too, reflect a new spirit, rivaling nature with their vibrancy and primary hues. Featherweight, waterproof backpacks unburden the modern camper. So do backpacking tents and down sleeping bags that pack so tightly they take up almost no space at all. There are clever new roll-up cutlery sets and high-efficiency camp stoves of positively Lilliputian proportions. Each is designed with mobility in mind. All in all, it promises to be a freewheeling summer anywhere in the great outdoors.



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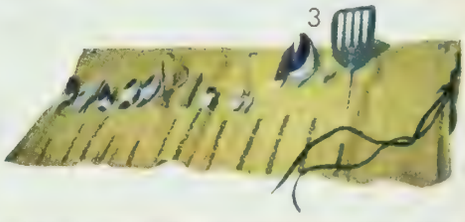
RICHARD JEFFERY



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1. The "Peak 1" is a heavy-duty backpack from The Coleman Co. Total weight, 100 ounces; approximately $95.

2. The one-person backpacking tent by Moss Tent Works is compact and light. Called Solus, it's $118.

3. L.L. Bean's camping caddy includes a 24-piece stainless set (serves six) in a loss-proof wraparound holder; $23.75.

4. The "Kangaroo Kitchen" is made of heavy aluminum; cooks almost anything, travels closed; from L.L. Bean, $46.75.

5. Hooded, machine-washable "Peak 1" sleeping bag is tested to 20° below zero; about $65 from The Coleman Co.

6. The ubiquitous Swiss army knife performs seven different functions, weighs a mere three ounces; L.L. Bean, $10.75.

FOR FURTHER DETAILS, SEE PRODUCT INFORMATION

LIVING ROOM: INSIDE AND OUT

A California house that embraces the whole outdoors.



JAY STEFFY

The house turns toward the pool, its border terrace and view of not-too-far-off mountains. The family swims, lounges and entertains here, the pool integrating with the landscape as an ornamental lagoon.

California practically invented open-air living. Often, houses turn their backs to the street and center upon pool and patio where everyday life can be casual and private; indoors and outdoors almost seem as one. The idea has been adapted world-wide, even where alfresco joys are feasible for only a few months of the year, but Californians are still the masters of the indoor-outdoor relationship. Case in point is this Santa Monica ranch house, a U-shape design of architect John Byers, built to embrace the swimming pool. All major rooms open directly to the furnished poolside terrace, and glass doors bring in vistas of gardens, trees, glinting water and Santa Monica hills. This merging of soft nature colors joins harmoniously with the colorations interior designer Jay Steffy has given the rooms. There is hardly any visual break between indoors and out. The tile roof extends over the loggia-terrace, thus creating a deep overhang that shades the interior from sky glare.







From the street side, one might never guess what an enchanting outdoor world lies beyond this door. It opens to a view of the poolside garden, situated at the far end of the tiled entrance hallway.

Glassed-in seating area is a step away from the terrace and pool through sliding doors. It is virtually an outdoor room when the doors are open, its color and character seeming to be part of the luxuriant landscape outside.

Above left: *Gardens are a lovely jumble of color, a mix of wild and cultivated flowers planted informally. Colors in the house go together with the same easy-on-the-eye informality as varicolored flowers grow together in nature.*

Designed for a young family, the house has a "down-home" look, free of clichés.

Designer Jay Steffy says of this comfortably outward-going house, "The owners didn't want it to look 'decorated,' nor did I. This is a young family with two young children and living is casual, so I tried to give it what I'd call a fresh 'down-home' look, easy and livable without any decorating clichés. The mix of color has a lot to do with the effect. It's really a palette of primary colors, muted and toned down, but as varied as a ride in Disneyland." Celadon greens, soft,



In the living room, which opens to the loggia, the walls were glazed in striated yellow for an antique look. Happily mixing here: California pottery urn, a Louis XV table, a contemporary horse painting by James Strombotne.

grayed pinks and corals, slate blues and golds meld with remarkable unobtrusiveness, and are pleasantly compatible with the view of pool, sky and gardens that comes through the windows—a natural part of the decoration. Steffy designed the plump, tufted and channeled upholstered pieces which were custom made. The rest is chiefly old family furniture that has been "reworked" with unexpected coverings, like striped Mexican serapes and fabrics that have a mellow character, "the look of the 40's or 30's." Audubon prints, contemporary art and multi-colored kilim and Kazak rugs are objects of widely separated genres and origins, but they pattern the rooms congenially. In old ranch house style, the house is adobe, with exposed beams delineating its architecture. Interior adobe walls, once white, have been given warming tints of color. Floors throughout are paved in lightly buffed quarry tile, a practical virtue in a house where there are surges of activity between the outdoors and indoors.





More mixtures in the dining room: the oak refectory table has a 17th-century Spanish top and an 18th-century base, and silver is stored in an antique American apothecary's chest. The room is also used for games, played at an American table, inlaid with many woods. Benches are 18th-century Italian and the wrought-iron chandelier is a Steffy redesign of an antique.

At the living room fireplace, wing chair and sofa are covered in Mexican wool serapes. The round table is Biedermeier, part of a family collection, like the original Audubon prints.



Left: *Master bedroom, seen through its vine-framed terrace door, is colored in dusty pink and Celadon, patterned in flowery chintz. Steffy designed the bed and the downy upholstered furniture.*

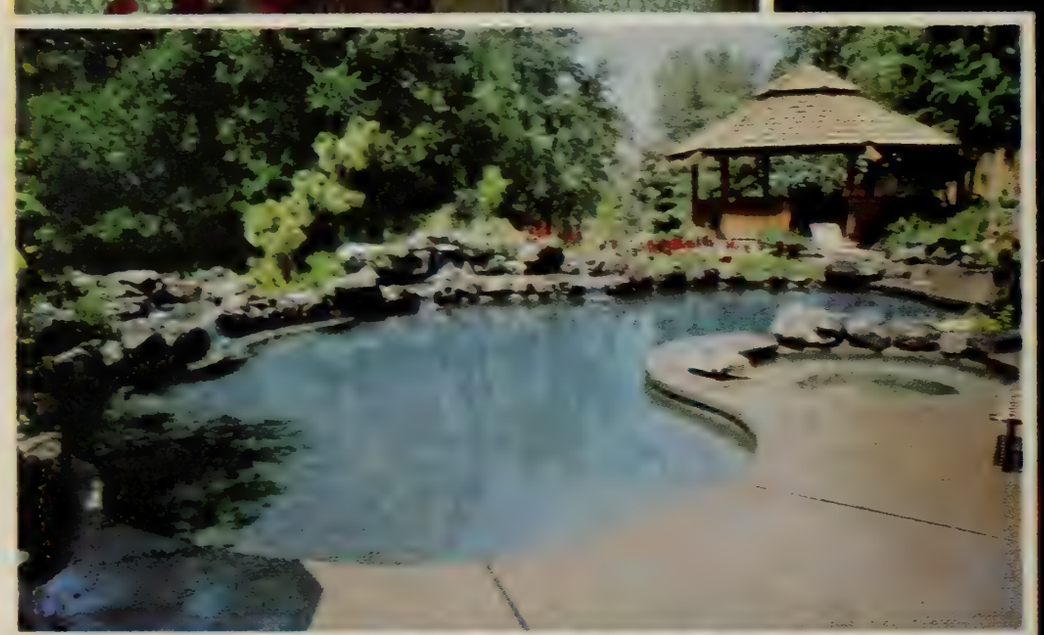
SEE YOU AT THE POOL

There is no greater luxury than the privacy and relaxation afforded by one's own swimming pool. But seclusion and recreation are no longer the pool's sole virtues—there's an increasingly important aesthetic dimension as well. Married to nature, the pools shown here are intrinsically tied to the surrounding landscape. Each exists in harmony with an adjacent or attached shelter, designed both for its beauty and usefulness. To highlight the ornamental quality of their designs, architects have employed materials indigenous to each pool's location: natural stone, smooth redwood and slate tiles that give the appearance of a cool mountain stream.

TOP, RICHARD CHAMPION; OPPOSITE, BILL HELMS

FOR DETAILS
SEE PRODUCT INFORMATION







Here, we show a group of pools designed to be integral parts of their surroundings. The light-filled pavilion by Ustad-Dandridge is a playful year-round retreat designed to echo the farmhouse-style residence beyond. A free-form pool by Aquarius is fitted with stone and waterfalls and resembles a wandering brook. Arrow Master's custom redwood-deck pool is planned for minimum space and maximum visual impact. The pool, designed by owners Dr. and Mrs. Howard Steel, offers a Japanese teahouse shelter at the water's edge.





In this soaring space, water is a liquid structure and vital link between house and surrounding landscape. An architectural triumph, the maximum volume is ideally conceived to function as a recreational center for all seasons, where one can enjoy the vast space while swimming, yet feel secluded in the lower areas created for relaxation. Masses of various heights perform as barriers; huge overhanging planters contain humidity-loving greenery. Air conditioning supplies constant air exchange and prevents misting of the skylights and electrically operated glass panels. The house was designed by Italian architects E. Griffini and D. Montagni.

CARLA DE BENEDETTI

3 DESIGNING WOMEN

Marella Agnelli, Gloria Vanderbilt, Diane Von Furstenberg—they give star quality to home design.

Certain women are said to have flair, an innate sense of appropriateness and design that invests everything they do with an individual style. Three such rare women have turned this mysterious gift and their trained artistic talents into full-blown, phenomenally successful careers. They have contributed, among other things, fresh new approaches to home furnishings textiles and wallcoverings. Here is a delicious taste of Agnelli's "Marella" collection for Abraham-Zumsteg. The Italian-born designer has borrowed berries and flowers that are seen throughout Italy in provincial gardens and colored them in a 19th-century palette of soft melting tones on lightly chintzed cotton. Five of her 12 patterns cover the walls, furniture and an Austrian window shade in this New York City apartment.









Above: *Living room's five "Marella" patterns, adapting here to Filipino wicker. On the chair, "Margherita M," in the fish scoop, "Panier," "Groseilles," "Prunelles" and "Sorbiers" prints.* At Left: *Marella Agnelli.*

INTERIORS, RICHARD CHAMPION. STILL LIFES, RICHARD JEFFERY

Some appealingly livable patterns for the home have their roots in the design awareness of a new breed of woman.



Some years ago, Gloria Vanderbilt's unmistakable, personally unique manner in dress and entertainment on the social scene led to her being persuaded to turn her design sense to professional account. Her acceptance of the challenge and the public acceptance of her work are almost legendary—the "Gloria Look" practically a household word in bed and bath goods, tableware, watches, eyeglasses and apparel, and now in her latest "Gloria" collection of wallcoverings and companion fabrics for James Seeman Studios. In the New York City apartment of George E. Fontaine, Jr., (*below*), draperies and upholstery are in sunny yellow "Gloria's Tweed" cotton/polyester, the wall covered in a diminished version of the pattern in fabric-backed vinyl, scrubbable and strippable. The collection offers nine fabric designs in 28 colors and 22 wallcoverings in 36 colors. Furniture and Michael Taylor wicker urns are from LCS.





Top left: *Cushions and wallcoverings are in "Gloria's Tweed" in blue, brown and beige. Brown-on-Mylar wallcovering has no fabric match.*



All three women whose designs are shown here approach their drawing boards from different, if similarly prestigious, social backgrounds. But in common they share training in design and the practical experience of managing households and raising families—no dilettantes they, but astute appraisers of what is livable as well as lovely. As with all these women, the limelight first focused upon Diane Von Furstenberg because of an inimitable personal style. This she transformed into an immediately accepted genre of elegant, easygoing, print dress designs, followed by her line of beauty products and a fragrance, "Tatiana." Shown here, in her Connecticut dining room, are a few of her latest designs for Wall-Tex, patterns and colors derived from her dress prints, interpreted in scrubbable, strippable fabric-backed vinyl wallcovers and Scotchgard-treated cotton/polyester fabrics. Walls are "Daisy Fern" in peach, matched by chair seats, cloth and napkins. Table square is "Dots" in terra cotta. Draperies are "Herringbone Swirl" print. Geranium trees are by George Ray.

Elegant, but easygoing, these fabrics and wallcoverings are also geared to today's realities of upkeep.

Below: *a spectrum of Von Furstenberg pattern and color in napkins and cloths by Leacock & Co. The prodigious Wall-Tex collection offers 25 wallcovering designs in 87 colors and seven fabric patterns to match or correlate in 24 colors.*





FOR DETAILS, SEE PRODUCT INFORMATION

Uncle Ben's

The goodness of nature sealed inside.



The goodness nature gives long grain rice is on the outside and most rice you buy has that goodness stripped away. But Uncle Ben's found a way no one else found to seal that goodness inside every grain. Beautiful, separate and naturally delicious, every time. And there's only one Uncle Ben's® Converted® Brand Rice.



Apricot Glazed Ribs with Almond Raisin Rice

Combine raisins with UNCLE BEN'S® CONVERTED® Brand Rice and prepare according to package directions. At end of cooking time, stir in slivered almonds. Serve with spareribs baked until tender and glazed with sieved apricot preserves.



IAN REID

FOOD & DRINK

MIDSUMMER FEASTS

By ROBERT CARRIER ☐ Summer is a time for special feasts, a time when people often feel the impulse to be outdoors—as they are in this picnic rowboat, splashed with color. Here luncheon is accompanied by the ripple of water, a breeze rustling the leaves. The feast here is impromptu and rich in nature's bounty. It inspires the diners to laze the afternoon away or beach their boat and explore the countryside, camera in hand. For more summer menus and settings, turn the page.

Eating outdoors is one of summer's joys. Choose a garden, field or lakeside, and feast on the fruits of the land.

What better time than a midsummer night to feast? Set the stage at twilight, where you please, in a corner of a garden or a grove in a neighboring park. Be sure to provide music. Then let the festivities begin. Arriving guests, expecting sandwiches (your invitation *said* a picnic), will gasp at the elegant menu and setting. No grass is greener than the linen cloth with a flower-basket "centerpiece." No chairs are more comfortable than pink-and-white pillows. And surely the splendid fare deserves china and crystal. Here's a supper to enchant the guests 'til dawn.

Summer feasts can be elaborate or simple. At a romantic garden party, below, Marisa Berenson Randall enjoys the scene beside a buffet of crudités and sauce for dipping.

BELOW, JACK NISBERG; RIGHT, JOHN MILLER





Right: *Our midsummer dinner menu stars Russian fish—salmon, herbs and rice baked in a pastry crust—accompanied by a fresh vegetable salad. The grand finale: Rice Royale, served with custard sauce and a fruit garnish. Recipes for these dishes start on the next page.*



MENU FOR FEASTING

This elegant dinner was planned by Robert Carrier to be a perfect surprise picnic.

Russian Fish in Pastry

This dish, a variation on a classic recipe, is elegant enough for the greatest of your dinner parties, yet has such a general appeal that you can prepare it for a simple luncheon or outdoor feast.

The fish in the photograph (preceding page) may look complicated, but it is quite easy to make. First, you cut a handsome fish-shaped pattern from a piece of cardboard (18 inches long and about 8 inches wide) including the fins. Use it as a guide to cut out the bottom crust from pastry dough. Then, layer the fish and filling on it thickly, leaving 1 inch of exposed pastry all around. Cut the top crust in the same fish shape, and cover the filling, sealing the top edges to the bottom crust with a little egg yolk. Decorate as described below before baking.

Serve the great pastry fish freshly baked, cut into inch-thick slices. I like to present it whole before cutting it at the table, so guests can enjoy its splendor. Whichever way you serve it, provide chilled sour cream and lemon wedges for guests to add if they choose.

A 1½ pound salmon
Butter
Olive oil
Salt and freshly ground black pepper
1½ cups finely sliced small mushrooms
1 large sweet onion, finely chopped
1 cup rice
3 tablespoons chopped parsley
3 tablespoons chopped chervil or chives
1½ pounds flaky pastry, home-made or frozen
4 hard-boiled eggs, sliced
Melted butter
Beaten egg yolk thinned with milk
Lemon wedges
Chilled sour cream for garnish

1. Cut salmon into thin slices and sauté, a few slices at a time, for 1 minute on each side in equal parts butter and olive oil. Season with salt and freshly ground black pepper. Transfer the slices carefully to a large shallow serving dish and cool.

2. Add 4 tablespoons butter to the pan and sauté mushrooms and onion until the onion is transparent. Cool.

3. Cook rice in boiling salted water until just tender. Cool.

4. Combine cooked rice with sautéed mushrooms and onion; sprinkle with the finely chopped herbs and season generously with salt and ground black pepper.

5. Divide the dough into two pieces. Then, roll out each piece into a long narrow shape, about 18 by 8 inches. With a knife, and using the cardboard pattern, cut a rough fish shape from one piece.

6. Place the fish-shaped piece of pastry on a buttered baking sheet. Spread pastry with two-thirds of the sautéed salmon strips. Layer with rice/mushroom/onion mixture, leaving 1 inch of pastry exposed on all edges of "fish." Cover with thinly sliced hard-boiled eggs, and top with remaining salmon pieces to make an evenly molded "fish" shape. Dribble a little melted butter and lemon juice over all.

7. Brush the exposed pastry edges with beaten egg yolk and milk. Roll second piece of pastry loosely over your rolling pin, then gently lower it over filling.

8. Trim pastry to a neater fish shape with a knife and crimp edges together into a neat edge. Roll out pastry trimmings to form details of "fins," "eye" and "gills" for fish-shape (see photograph) and fix to the "fish" with beaten egg yolk and milk. With an apple corer, make evenly spaced indentations over body of fish shape to represent "scales" and to make holes for the steam to escape during baking. Bake in a preheated 375° oven for 30 minutes. Serve hot, with lemon wedges and sour cream. Serves 8 to 10.

Fresh Vegetable Platter

A medley of fresh garden vegetables—cooked until barely tender or prepared separately and marinated or tossed in a well-flavored French dressing—makes a wonderfully crisp and different vegetable accompaniment for an outdoor meal. Allow the vegetables to absorb the dressing flavor for at least ½ hour before serving.

French dressing:

Add 3 parts olive oil to 1 part wine vinegar or lemon juice. Season with salt and freshly ground black pepper to taste.

French Bean Salad

1 pound young green beans
Salted water
French dressing (see above)
Finely chopped parsley
Finely chopped garlic

1. Top and tail young green beans and cook them in boiling salted water until they are barely tender.

2. Drain and toss immediately, while still warm, in French dressing to which you have added finely chopped parsley and garlic to taste. Chill.

Herbed Carrots Vinaigrette

1 pound new carrots
4 tablespoons butter
4 tablespoons chicken stock
Small pinch sugar
Salt and freshly ground black pepper
2 tablespoons chopped parsley
2 tablespoons chopped chervil
French dressing (see above)

1. Wash carrots and cut diagonally into thin slices. Place in a saucepan of cold water; bring to a boil and drain.

2. Simmer carrots 15 to 20 minutes in the combined butter and chicken stock, to which you have added sugar, salt and freshly ground black pepper to taste. Cool.

3. Just before serving, sprinkle carrots with chopped parsley and chervil and toss in French dressing.

Italian Zucchini Salad

1 pound small zucchini
2 tablespoons butter
2 tablespoons olive oil
French dressing (see above)
Finely chopped parsley
Finely chopped garlic

1. Wash zucchini and cut off tops and bottoms. Slice as thinly as possible and sauté in the combined butter and olive oil until just tender. Cool.

2. Toss sautéed zucchini in French dressing. Sprinkle with finely chopped parsley and finely chopped garlic, to taste.

Marinated Mushrooms

1 pound small round mushrooms (the smallest you can buy)
Juice of ½ lemon
Salt
8 tablespoons wine vinegar
8 tablespoons olive oil
1 to 2 cloves of garlic, crushed
1 sprig thyme
2 sprigs parsley
1 bay leaf
5 peppercorns
10 coriander seeds

(*Continued on page 90*)

SALAD DAYS

JACQUES PEPIN □ A *mayonnaise de volaille* is an ele- t chicken salad. The word *mayonnaise*, when associated h poultry (*volaille*), always denotes a cold salad. Our cken salad is delicate and decorative, ideal to serve at a luncheon or supper party. It is the first in a series presenting techniques for preparing special dishes that will appear in each issue. The method for assembling this salad is shown directly below, and described, step by step, on the next page.





The ultimate chicken salad is presented in a cut glass bowl. Carrots and anchovy strips form a decorative pattern. Hard-boiled eggs, tomato wedges and capers are finishing touches that add color and appeal.

Mayonnaise de volaille, our elegant chicken salad, is a perfect dish to serve at a luncheon party or late supper on warm summer days. $ $

The three major ingredients of this chicken salad, as well as the decoration, are steps that can be prepared ahead of time. These are described directly below. The mayonnaise, lettuce and decoration can be prepared while the chicken is cooking. However, the salad should not be assembled more than an hour before serving because the shredded lettuce will soften and the mayonnaise will darken and lose its fresh look. Assembling the salad is detailed in steps one through 12 below. The chart at the bottom of the page is keyed to our symbols for the dish above.

Poaching the chicken:

A 3- to 3½-pound chicken
1 large carrot, peeled and left whole
1 leek, scrubbed clean
10 cups cold water
1 celery rib
1 medium onion, peeled and stuck with two cloves
1½ teaspoons salt
10 black peppercorns

Place the chicken and the water in a high narrow kettle. Bring to a boil, skimming off the scum as it rises to the top of the liquid. Add the remaining ingredients, lower the heat, and simmer very gently for 45 minutes. Let the chicken cool in the stock.

Preparing the mayonnaise:

2 egg yolks
1¼ cups oil (preferably equal parts virgin olive oil and peanut oil)
½ teaspoon salt
¼ teaspoon freshly ground white pepper
1 tablespoon good red wine vinegar

Be sure the egg yolks and the oil are at room temperature or the mayonnaise will break down, or curdle. Place the yolks, salt, pepper and vinegar in a bowl (not aluminum as it will discolor the mayonnaise) and stir with a whisk. Add the oil slowly, while beating with the whisk.

Lettuce and decoration:

1 or 2 heads of Boston lettuce, cleaned, dried and shredded
1 tablespoon good oil
1 teaspoon red wine vinegar
4 hard-boiled eggs, shelled and quartered
1 tomato, cut into wedges
1 can anchovy fillets in oil
1 tablespoon large capers
Dash of salt

1. When cool enough to handle, remove chicken from stock. Strain the liquid through paper towels and refrigerate or freeze for later use. Save the carrot for decoration.
2. Cut the legs at the joint and pull away from the carcass. They should come away in one piece.
3. Cut at the joint of the shoulders and pull the breasts and wings from the bone.
4. Remove the skin and the pieces of meat from the carcass.
5. Cut the meat into thin slices. If necessary, pound the pieces of meat from the legs to flatten.
6. Season the shredded lettuce with oil, vinegar and salt and lace in the bottom of the serving bowl.
7. Arrange the chicken slices on top of the lettuce. Be sure to cover all the lettuce.
8. Using a spatula, cover the top of the chicken with about ¼ inch of mayonnaise.
9. With a vegetable peeler, cut the carrot into thin strips and arrange on top of the mayonnaise. It should look like ribbons for a package.
10. Fold carrot strips to look like the loops of a bow. Roll a piece for the center of the bow.
11. Arrange the strip in the center of the salad to form a full bow made from carrot strips.
12. Split the anchovy fillets into halves and outline the carrot strips. Decorate with the hard-boiled eggs, tomato wedges and capers as in our photograph (preceding page).

$	Inexpensive		Quick		Easy
$ $	Medium price		Medium time		Some experience
$ $ $	Expensive		Time consuming		Advanced



HENRY WOLF

DRINKS TO GO

Sometimes I think summertime might better be called lugtime or totetime or liftime because of all the carrying and carting that goes on. If you're not laden down with creel and fishing stuff, then you're bending under the weight of an outboard motor or a canoe or a pup tent—or lunch. Well, I can't relieve most of your burdens, but I do have some suggestions for the drinks you carry for that picnic of yours. Instead of bottles of Scotch and Bourbon, gin and vodka, plus oranges, lemons, sugar, plus soda tonic, ginger ale—and the rest of the bar gear—get acquainted with powdered and ready-made cocktails. Now, I know that if you're a purist, you're going to say "They're not the same as a handmade drink." Let me say right here and now that *(Continued on page 92)*

Menu for Feasting

Continued from page 86

1. Trim stems and wash mushrooms thoroughly. Drain and place in a saucepan with just enough cold water to cover; add lemon juice and salt to taste and bring gently to a boil. Lower heat and simmer 10 minutes.

2. Drain, then transfer the blanched mushrooms directly into a shallow earthenware dish.

3. Combine the remaining ingredients in an enameled saucepan; bring to a boil; lower heat and simmer 20 minutes. Pour marinade over mushrooms and marinate the mixture in the refrigerator for approximately 12 hours.

Tomato Salad

4 to 6 ripe tomatoes
French dressing (see page 86)
Finely chopped parsley, scallions

1. Wipe tomatoes; slice crosswise.
2. Place tomato slices in a shallow bowl; pour French dressing over salad. Sprinkle with finely chopped parsley and scallions.

Turned Potato Salad

1 to 1½ pounds potatoes
Salt
French dressing (see page 86)
Finely chopped parsley
Finely chopped onion

1. Peel potatoes and cut or turn into small olive shapes with a sharp knife.
2. Boil turned potatoes in salted boiling water until just tender.
3. Cool and toss potatoes in French dressing. Sprinkle with finely chopped parsley and onion.

Serve the vegetables at room temperature in individual bowls, or arrange in rows on a large platter as shown on page 85. Serves 8 to 10.

Look for the real McCoy.
IMPROVED
DuPont approved finish
TEFLON II
no stick-easy clean
© Du Pont Co.

Rice à la Royale

¾ cup short-grain rice
Sugar
5½ cups milk
3 tablespoons cornstarch
6 egg yolks
2 envelopes powdered gelatine
1 to 1½ teaspoons vanilla extract
½ cup heavy cream, whipped
3 to 4 tablespoons kirsch

For decoration:
3 to 4 small, ripe pears, halved, cored and poached in light syrup, or, if very ripe, just brushed with lemon juice
1 to 2 ripe plums, halved and pitted
Seedless white grapes
Glacé cherries, halved
Mint leaves
2 cups vanilla custard for sauce

1. Put (unwashed) rice in a heavy, medium-sized pan. Cover with cold water to reach 2 inches above rice. Bring to the boil; stir to dislodge any grains stuck to the pan and simmer 5 minutes.
2. Drain rice thoroughly in a colander. Return to the pan. Add 6 tablespoons sugar and half the milk. Bring to the simmering point, stirring frequently, and simmer gently, uncovered, until rice is soft and most of the milk has been absorbed, about 20 minutes. Remove pan from heat; cover and allow to cool.
3. Blend cornstarch to a smooth, thin paste with a little of the remaining milk. Then, combine cornstarch mixture with all the remaining milk in the top of a double boiler. Bring to the boil; reduce heat and simmer gently 5 minutes, stirring constantly. Remove from heat.
4. Combine egg yolks and 7 tablespoons sugar in mixing bowl, and whisk until light and fluffy. Add the cornstarch sauce in a thin stream, constantly whisking the mixture. Return the mixture to the top of the double boiler.
5. Fit top part of pan over base containing simmering water and cook, stirring frequently, about 20 minutes, or until custard is thick enough to coat the back of a spoon. Remove from heat and allow to cool, beating occasionally to prevent a skin forming on top.
6. Sprinkle gelatine over 4 or 5 tablespoons cold water and leave to soften.
7. When custard is cold, place the cup containing the gelatine in a bowl of hot water and stir until gelatine has dissolved. Beat gelatine into custard and flavor with vanilla extract.
8. Combine custard with rice mixture, cream and kirsch, to taste.
9. Pour this mixture into a deep round soufflé dish or a rectangular pâté mold. Chill until firmly set.
10. To unmold rice: Dip mold for just 1 or 2 seconds into very hot water. Place a large serving dish upside down on top of the mold; invert and gently shake the molded rice out onto the dish.
11. Decorate the rice with the halved pears, plums, white grapes, glacé cherries, mint leaves. Serve very cold, with additional custard sauce to 8. ■

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Celebrate the smooth, ellow flavor of golden ripe OLE® Bananas, tossed gether with other fresh uit and the marvelous vor of MIRACLE WHIP lad Dressing from Kraft. 's a fruit-filled fantasy your mily will really enjoy.

ELEBRATE DOLE ANANAS WITH REAMY MBROSIA RUIT ALAD.

cup MIRACLE WHIP Salad Dressing
cup powdered sugar
tablespoon orange juice
teaspoon grated orange rind
cup heavy cream, whipped
DOLE Bananas, sliced ½ inch thick
cups orange slices
cup papaya or cantaloupe balls
1 cup strawberry halves
Lettuce
½ cup shredded coconut

Combine Miracle Whip, sugar, orange juice and rind; fold in whipped cream. Chill. Combine bananas, oranges, papaya and strawberries; toss lightly. Spoon fruit onto lettuce-covered platter. Sprinkle with coconut. Serve with dressing. Garnish with additional grated orange rind, if desired.

8 servings





CASTLE & COOKE, INC.

KRAFT

Drinks to Go

Continued from page 89

they're not—but you may be agreeably surprised. After all, the sandwiches you serve to your guests aren't the same as fillet of sole Marguery, either!

First, there are the powdered cocktails that come in little envelopes. Not much weight there. All you need are a supply of the mixes and the basic bottles: rum if you're one for Daiquiris or Mai Tais or Piña Coladas; whiskey if your guests like sours; gin or vodka for Bloody Marys, or a Screwdriver. If somebody insists on having a Marguerita or a Sunrise, you'll have to add Tequila. All you need in addition is water from the brook. (Soon, I hear, there'll be a line of powdered drinks that contain everything, including the alcohol. Reconstitute with water, and presto, you're drinking a complete cocktail.)

For now, there are a number of brands of powdered cocktails you can sample—and don't knock 'em 'til you've tried 'em. I'm best acquainted with a brand called Party Tyme, which are freeze-dried mixes, like the instant coffee you buy—e.g.: frozen at very low temperatures to lock in flavor. They're good and make a mighty tasty drink with no off-taste at about 13 cents an envelope ($1.09 for a box of eight). All you add is the liquor and water. Nearly every popular mixed drink flavor is in the line. (You can buy Party Tyme mixers in bottles as well.)

Bartender is another popular mix, as is Holland House. And here's a tip: When using powdered mixes, if yours is not a big mob, or not a mob of big drinkers, decant the bottled spirits into smaller plastic bottles. Yes, you will need a shaker of some sort—these mixed drinks are better if you don't spare the ice and elbow grease.

Prepared cocktails, whether bottled or canned, are considered a middle ground between powders and making drinks from scratch. I find Heublein's bottled cocktails very adequate and fuller strength than most. Martinis, vodka or gin, are a robust 62 proof; a Manhattan is 55 proof; the Sours about 42 proof. When you make your own drinks, allowing for ice and all, you're not making them much stronger. If you go by my wife (and I do), she prefers Heublein's Whiskey Sour to the version I make with fresh lemon juice and an eight-year-old whiskey. It saves me a lot of trouble! Cost: $4 and change per fifth bottle. Heublein's newest flavor is Piña Colada.

New on the market is Schenley's "Cocktails for Two" in Styrofoam-coated bottles; two cocktails for 99 cents. They're selling, I'm told, like cold cakes! There is a full line of flavors. All you have to supply is the other person.

Duet is the name of another duo (about 7 ounces per can) at $1.15. Others are Club Cocktails (in cans or bottles, at a lower proof, and about 95 cents), Tango Cocktails (Screwdriver and Sunrise, bottled at about 85 cents). Ice Box Cocktails (which, aside from the regular flavors, offers the Sombrero and the Chocolate Chaser for the adventurous, at 95 cents per bottle). Old Mr. Boston is an old-timer in the bottled cocktail business, as is Hiram Walker. Kahlúa sends in a Black Russian. That's up in the $6 bracket (per fifth bottle). So, you can see, everybody's trying to ease your burden.

By ROBERT J. MISCH

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TASTE OF WINE

By ALEXIS BESPALOFF

GEWÜRZTRAMINER

Many of the white wines we drink are comparatively neutral and bland—if they are without faults, they are also without character. Some of the better whites do have flavor and body, but most still lack personality. Fortunately, there are several white wines whose taste is so distinctive that anyone can easily recognize their unusual qualities. An example is the wine made from the Gewürztraminer grape. Its intense and spicy bouquet and pungent, assertive flavor make it one of the world's most individual wines. While some find it too unusual, most people respond to its positive character. No one could call it bland. Precisely because of its distinctive taste, Gewürztraminer is a useful wine to serve with flavorful dishes that overwhelm more delicate white wines. And its ripe, fruity bouquet makes it a good choice as a wine to be enjoyed outdoors, with a picnic or by itself.

The style of a Gewürztraminer varies depending on where the grape is grown. Almost all of the Gewürztraminers that we see here come from the Alsace region of France or from California, although Germany, Austria, Italy and Yugoslavia also produce limited amounts.

The vineyards of Alsace, situated between the Rhine River and the Vosges Mountains, produce white wines that are labeled, not with the village or vineyard of origin as in the rest of France, but with the name of the grape variety from which each is made. The grape variety originally used to make Gewürztraminer was the Traminer. "Gewürz" means spicy, and it had been the practice of Alsatian shippers to select the most intensely flavored lots of Traminer and market them as "Gewürztraminer," the rest as "Traminer." To simplify matters for the consumer, a new wine law went into effect about five years ago that ended the use of "Traminer" on Alsatian labels. As a matter of fact, some Alsatian shippers believe that over the years a true Gewürztraminer vine, producing spicier wines, has replaced the original Traminer in the vineyards.

Alsatian Gewürztraminer is marketed in a long tapering bottle similar to those used for German wines, but the style of winemaking is quite different. The Alsatians do not want their wines to retain the sweetness of German wines, so they ferment them until they are completely dry. Since an Alsatian Gewürztraminer is not only a dry wine but a comparatively powerful one as well, it can accompany a variety of rich foods. Foie gras, pork, goose, sausages and dishes made with *choucroute*, or sauerkraut, are some of the Alsatian specialities with which a Gewürztraminer might be served. You can depend on this wine to stand up to flavorful dishes.

As to vintages, the fresh 1975s and the riper, rounder 1976s are the years to look for today—(the latter are just beginning to arrive here). The 1974s were less successful, and the 1973s, while good, are now starting to age. Hugel, Trimbach and Willm are the shippers best known here, and their dependable and well-made wines sell for about $5, with their "special selections" priced at $1 or $2 more.

For many years Gewürztraminer was an underrated variety in California. Today, the acreage is about half as much as in all of Alsace—plantings have increased from less than 500 acres to nearly 3,000. California winemakers, with one or two exceptions, produce a different style of Gewürztraminer than do the Alsatians, one in which some sweetness is retained. The end result is a Gewürztraminer wine that has the well-known spicy, perfumed bouquet of the grape, *(Continued on page 100)*

The Cream of Crepes.



CREAMY
STRAWBERRY CREPES
8-oz. pkg. PHILADELPHIA BRAND Cream Cheese
1¼ cups sifted confectioners' sugar
1 tablespoon lemon juice
1 teaspoon grated lemon rind
½ teaspoon vanilla
1 cup heavy cream, whipped
3½ cups sliced strawberries
8 8-inch crepes

Combine softened cream cheese, sugar, lemon juice, lemon rind and vanilla; mix until well blended. Fold in whipped cream. Fill crepe with about 1/3 cup fruit and about 1/3 cup cream cheese mixture; roll up. Top with remaining cream cheese mixture and remaining fruit. 8 servings

America Spells Cheese KRAFT KRAFT



Julius Kayser. White wines are all we make.

CAREFREE SUCCULENTS

By ELVIN McDONALD ☐ Sun-worshipping succulents that practically take care of themselves are one of nature's kindest gifts for planting in outdoor containers. The ones shown here are fully exposed to the elements, on a deck that sweeps across the southern California oceanfront house of Miles Shook and Rodolfo Toledo. Plants are nurtured through the rainy season with pot and tubs from which excess water drains freely. When dry weather comes they are watered automatically by a Chapin tube system that is all but invisible. The only other care these remarkably varied succulents receive is grooming and fertilizing which, as Miles says, "I do when I feel like it."

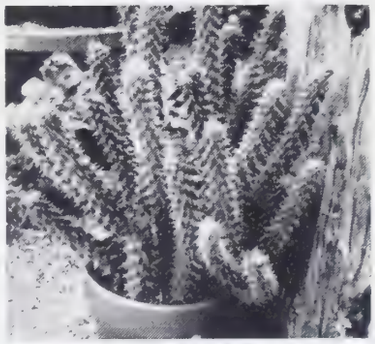
As a growing medium for succulents outdoors, Miles suggests a mixture of approximately equal parts packaged, all-purpose potting soil, builders' sand and well-rotted leaf mold. In spring and summer apply fertilizer, ideally an organic, following label directions. If the plants have spent the winter indoors, gradually move them into full sun outdoors or they will sunburn. ■



Aeonium (ee-OH-nee-um) is a jade-plant relative destined for similar popularity. Its succulent, green leaves grow in symmetrical rosettes to 16 inches across, in full sun to half shade.



Echeveria (eck-uh-VEER-ee-uh) is the featured succulent in this driftwood planter and, like aeonium, a member of the Crassula family. This one has powdery blue-green leaves edged with golden orange.



Desert cacti can survive winter indoors in low light much better if given sunny warmth outdoors in frost-free weather. This specimen grows in an eight-inch standard clay pot.



It takes only a few succulents, such as sedum, aloe, echeveria, aeonium and crassula to make an impressive desert garden in miniature. They'll grow in almost any container, even an old shoe with drainage holes. For further reading: The World of Cactus & Succulents and Other Water-Thrifty Plants *(Ortho, $3.98).*



Pick of the crop.

A basket of fruit, a fine natural cheddar — this is our pick for a really fresh dessert. The fruit you pick could be grapes or apples or pears. The cheddar, of course, is Cracker Barrel from Kraft. America spells cheese K_RA_FT.

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OCCASIONAL MUSIC

By DISCANTARE

As you move outdoors, bring music along. If you are willing to accept the playfulness of sounds in a natural surrounding, we propose a selection of compositions to suit every occasion.

The sounds of wind and plucked instruments seem best suited to the open air—horns and harpsichords, rather than violins and pianos. This is not a strict rule: consider recorded bird calls, such as Peter Kilham's tapes of New England wildfowl (available from Droll Yankees, Inc., Box 2447, Providence, R.I. 02906). But for truly avian music, try Messaien's *Oiseaux Exotiques* (Candide 31002) or Respighi's *Gli Uccelli* (Angel S-37252).

Should you weary of sound effects, try the jolly melodies of *The Perle Queen* (Cosmos/Oryx 2006), a large and powerful Minerva organ of the type familiar to fair-goers. Oddly similar, though different in effect, is the Indonesian *Gamelan Orchestra* (Nonesuch 72031). The thrum of the *vinc* playing the music of India (Nonesuch H-72027), the airiness of Tibetan bells (Antilles 7006), and the lambency of a Japanese *koto* (Lyrichord LLST 7167) extend this recorded journey.

One can almost smell the grass around the bandstand when the Anoka High School Concert Band sounds off (ARK 2144-S, available from Fulton Electronics, 4428 Zane Ave. N., Minneapolis, Minn. 55422). The Preservation Hall Jazz Band (Columbia M-34549) is devoted to early street music. Bagpipes take their rightful place in the fields when led by the likes of Pipe Major J. S. Roe, B.E.M. (Philips 6382-125). Meredith Willson's famous musical success, *The Music Man* (Capitol SW-990) provides perfect entertainment for a backyard evening. Mexican mariachi bands (Capitol ST-10449), Greek bouzouki orchestras (Peters/Discophon PILPS-4), and Leonard Bernstein leading the New York Philharmonic in noble marches (Columbia M-30943) are all to be found in record lists.

As night falls, so should the decibels, while you turn to nocturnal music. The lovely compositions of Frederick Delius hold nuances of tone and melody often lost in the confines of the concert hall. Hear *Songs of Sunset* (Angel S-36603) under the trees, let *On Hearing the First Cuckoo in Spring* (Seraphim S-60185) drift across a meadow. Try *A Song Before Sunrise* (ibid) . . . well, shortly after dawn, softly. *A Village Romeo and Juliet* (Angel S-3784X) is, at dusk, our choice for an evening at the opera. Delius called his *Paris* (Angel S-36870) a night piece.

Your present home high-fidelity components probably provide for attaching an extra pair of speakers; or you may use the ones you have, assuming the speakers are separate units.

Unfortunately, most quality speakers are made for indoor use and can't be left permanently outdoors. You might move them to an open window and be content with that. Or, you could string additional wiring to your outdoor areas, splice phone plugs into the speaker leads, and transfer the speakers to the open spot whenever you wish. If slightly less range is acceptable, speakers designed specifically for outdoor use (such as Bozak's Bard models) may be left exposed to the elements all year 'round. Amplifiers and record players are best kept inside the house, away from inquisitive children or wet fingers. All electronic gear should be grounded: if placed on a porch, disconnect the wall plug after you have finished using it. *(Continued on Page 100)*

A button-by-button Norelco guide to buying the microwave oven that's right on the button.



Probe. Using this button, you can cook by temperature. Simply insert the Temperature Probe into the food, tell the computer what temperature you want, and the oven will shut off automatically when it reaches that temperature.



Defrost. Tell the oven to automatically defrost before cooking and it will. This button will let you relax when unexpected guests arrive for dinner, and it can also be used as one of our four cooking cycles.



Reheat. A great idea! A cycle for those quick, everyday reheat jobs and a button that can also add up to 30 minutes of additional cooking time as one of our four cooking cycles.



Cook 1. The basic cooking cycle. Press it and you can cook food at whatever microwave power level you want, from 10% to 100%.



Cook 2. This is a second cooking cycle for use when food requires one level of microwave power to start with, and a second level of power the rest of the time. The 7500 automatically switches from Cook 1 to Cook 2.



Done Time. Just tell the computer what time you want your food ready, before you leave home in the morning. The oven will then defrost, cook and stop automatically.



Selector. Here are the buttons you use to select whichever one of the ten variable power levels is required for your different cooking needs.



Timer. This button controls an independent 30-minute kitchen timer which may be used anytime, even during the microwave cooking cycle.



Clock. This button sets the LED digital clock which also shows you the time of day, the cooking time or the temperature your meal is programmed for.

Plus an optional Cook Shelf that lets you cook different courses of a meal at the same time.



So if you're in the market for a microwave oven, take this guide with you. It'll help you prove that only Norelco has all the features that are right on the button for new and exciting cooking convenience.

The Norelco Dual Mode System 7500 Microwave Oven. It puts your finger on cooking features no other microwave can touch.

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Waring believes you deserve all these things when you pay for a quality food processor. Cuisinart, don't you agree?

The Waring Food Processor

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☐ white ☐ brown ☐ royal

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Queen Spread (for 60″ x 80″ mattress)				44.95		
Dual-King Spread (for 78″ x 80″ mattress)				54.95		
Quilted Pillow Sham (each)				9.95		
Cafes 36″ lg; (with brass-toned rings), 48″ wide, per pr.				11.95		
Drapes, 63″ lg; 48″ wide, per pr.				16.95		
Drapes, 84″ lg; 48″ wide, per pr.				19.95		
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Valance, 11″ deep				4.95		
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Roper's 30-inch combination range offers microwave and radiant cooking. Simple to operate, it's about $670.



Litton's new built-in has a touch control microwave and a self-cleaning radiant oven. The approximate cost is $1,069.

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You get a lot more than ice and water with an Amana 3-Door Ice 'N Water Refrigerator. You get the kind of solid features and excellent craftsmanship Amana is famous for. Count the features that really count—day in, day out. And you'll select an Amana Ice 'N Water 3-Door Refrigerator-Freezer.

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7. Adjustable tempered glass cantilever shelves in the refrigerator section let you arrange your own storage pattern—change shelves around to accommodate special situations.

8. Stor-Mor® door has spacious storage area—deep enough to handle half-gallon milk cartons.

9. Amana Hi-Humidity Compartment keeps delicate vegetables up to three weeks. (Models SDI-22B and SDI-25B).

10. Models SDI-22B and SDI-25B are decorator models. Model SRI-19B can be converted to a decorator model through the addition of a decorator trim kit available at extra cost.

Amana Ice 'N Water Refrigerator-Freezers come in three sizes—19, 22 and 25 cubic foot models. See your Amana Retailer—or write for complete details to Ann MacGregor, Dept. 697, Amana, Iowa 52204.

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Occasional Music

Continued from page 96

Weatherproof speakers may be installed in a myriad of secret places: mounted in trees and tree houses, under porch eaves, against patio walls, next to pool houses, behind large flower boxes, around gazebos, within rose bushes, almost anywhere imaginable. Recorded music sounds better out-of-doors when its precise source cannot be identified. Charles Ives utilized the surprise inherent in open-air music, recalling in a section of his joyful *Holidays Symphony* (RCA ARLI-1249) the boyhood experience of hearing two bands as they passed each other while playing different compositions. ■

Gewürztraminer

Continued from page 93

but also softer, rounder and, to many, more appealing. They are excellent with trout and salmon, for example, or by themselves. Both 1975 and 1976 produced very good California Gewürztraminers. Of the brands generally available at $3.50 to $5, Simi and Inglenook market excellent examples; softer, less intense wines are made by Almadén, Charles Krug, Pedroncelli and Sebastiani. Mirassou markets an attractive, comparatively sweet Gewürztraminer labeled "Fleuri Blanc," while Louis Martini produces a completely dry Gewüztraminer that is in the Alsatian style. ■



PRODUCT INFORMATION

Asterisks mark the items available through decorators only. For merchandise listed by manufacturer, write to Reader Service for the manufacturer's address. Include issue date and page number. For addresses of retail sources not listed, see the Store Roster. Prices are approximate.

PAGES 50-53—SANDCASTLE

Living room: Sofa and chairs, "Raimondo Group," **Stendig Inc.,*** 410 E. 62nd St., N.Y.C. 10021.

Coffee table and pillows, **Design Research,** New York City, San Francisco, Beverly Hills; **Jordan Marsh,** Miami.

Window shades, **Holland Shade Co.,*** 306 E. 61st St., N.Y.C. 10022.

Showrooms: **R. T. Mark Associates,** Dallas; **J. Robert Scott & Associates, Inc.,** Los Angeles.

Bedroom: Desk chair, **Stendig Inc.*** Bed and desk lamps, **Lighting Associates,*** 305 E. 63rd St., N.Y.C. 10021.

Drawers and desk designed by Hobart Betts, made by **Central Kitchens,** 871 North Highway, Southampton, N.Y. 11968.

Greek bedspread, **Design Research.**

PAGES 54-57—COTTAGE BY THE SEA

This house won the 1st honor award of the A.I.A./Housing 1978 Homes For Better Living Awards Program.

"Kantan" outdoor furniture, **Brown Jordan,*** 964 Third Ave., N.Y.C. 10022.

Breakfast porch: Adirondack chairs, **Old Glory Antiques,** Main St., Bridgehampton, N. Y. 11932.

Linen check fabric on cushions, **Brunschwig & Fils,*** 979 Third Ave., N.Y.C. 10022. Showrooms: Miami, Chicago, Los Angeles, San Francisco.

Living room: Sofa, **Thomas De Angelis,*** 1228 Second Ave., N.Y.C. 10021.

Raw silk drapery and linen slipcover fabrics, **Arthur H. Lee-Jofa,*** 979 Third Ave., N.Y.C. 10022.

Batik pillow fabric, **China Seas Inc.,*** 149 E. 72nd St., N.Y.C. 10021.

Kite, **Go Fly A Kite Store Inc.,** 1434 Third Ave., N.Y.C. 10028.

Metal and tile coffee table, **LCS,*** 1059 Third Ave., N.Y.C. 10028.

Antique pine chest, **Et Caet Er A,** Montauk Highway, Water Mill, L.I. 11976.

Tibetan Dhurrie rug, **Doris Leslie Blau Gallery Inc.,** 15 E. 57th St., N.Y.C.

Antique "Orkney" chair, **Elinor Merrel,** 18 E. 69th St., N.Y.C. 10021.

Antique figure sculpture, **Frederick Victoria,** 154 E. 55th St., N.Y.C. 10022.

Sitting room: Blue linen ottoman and chair fabric, **Arthur H. Lee-Jofa.***

Drapery and Japanese cotton print on sofa, **Clarence House,*** 40 E. 57th St., N.Y.C. 10022. *(Continued on page 103)*

Summer Camp

Continued from page 49

A tent similar to the one shown on pages 46 to 49 can be made by following these directions. The finished tent measures 16 feet wide, 20 feet long and eight feet high.

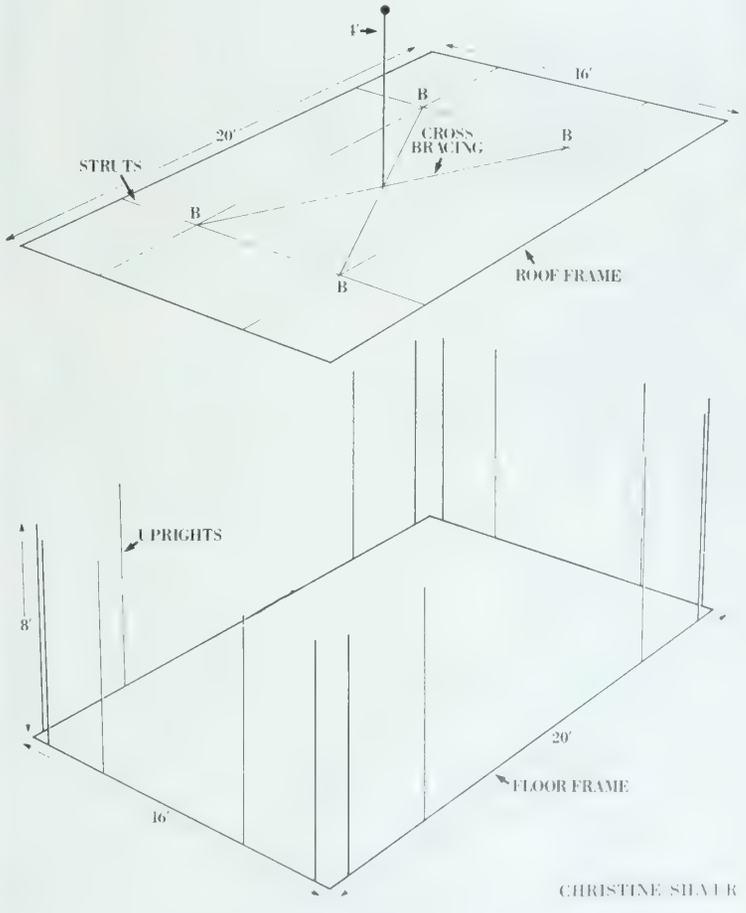
Materials: We used Reynolds 1¼-inch aluminum tubing and Reynolds connectors throughout. These are readily available in home centers and hardware stores. Note: Tubing is only made in lengths up to eight feet. Therefore, the 16-foot sides are formed by splicing two eight-foot tubes together with a connector; the 20-foot sides are made with two eight-foot tubes and one four-foot tube. Optional decorative latticework trellises for the interior of the tent are also available at home centers and lumber yards. Fabric dimensions and materials needed to cover the tent are explained below.

To start: You must install all T-butt connectors before assembling the tent. Once these are in place, the framing can go up (and come down) easily.

There are two outer frames: the floor (bottom diagram) and the roof (top diagram). Frames are joined at the corners with right-angle connectors.

Uprights connect the two outer frames and are joined to the frames at each end by T-butt connectors. There are two uprights in each corner (eight total), positioned three inches from the corner in both directions. In addition, eight more uprights are each placed four feet from the corners in both directions.

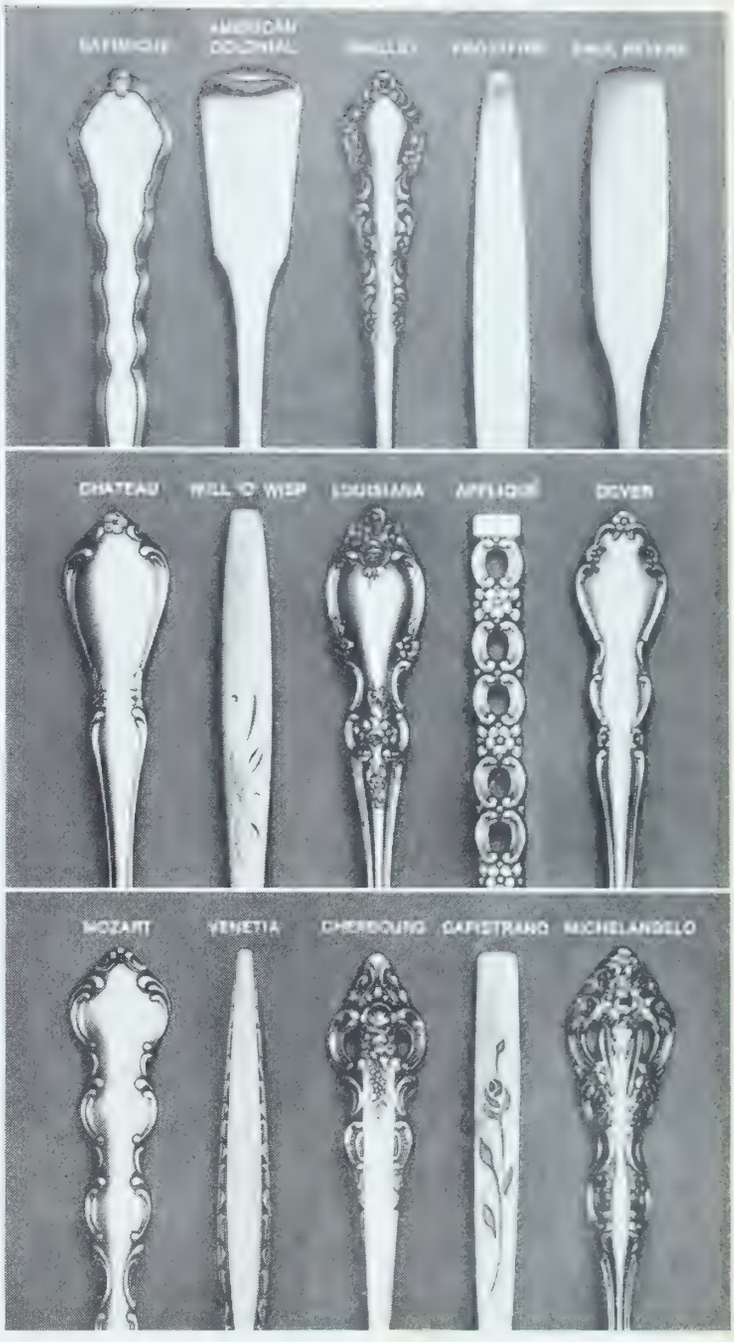
Struts begin at a point three feet, nine inches from each



CHRISTINE SHAVER

corner on the roof frame and extend to the opposite side. These are also attached to the perimeter framing by T-butt connectors and, like the perimeter frames, the lengths must be spliced together. These struts form an inner rectangle within the roof frame (see diagram). Place an "X" of diagonal cross bracing in the center of the rectangle.

(Continued)



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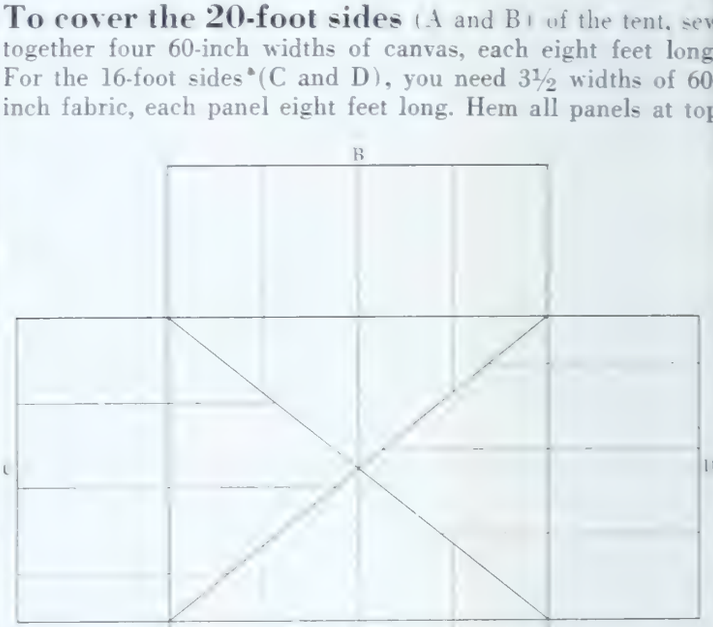
At each point "B" on the diagram (*page 101*) tubes going in two or three directions meet. Gently mold tubing at these points so that the joint is no thicker than the $1\frac{1}{4}$-inch tubing (this is to prevent "bumps"). An aluminum bolt connects the struts and cross-bracing at each of these points and at the center of the cross bracing (five bolts in all). Bolts should be inserted through drilled holes, making sure the holes line up on all three tubes at the corners and the two tubes at the center of the cross.

Finally, attach a four-foot long upright to the *top* cross brace, slightly to the side of the center of the cross. Top the upright with an end cap so it will not tear the material.

To cover the tent: We suggest that you employ a professional tent, awning or sail maker to construct the canvas covering using these instructions and diagrams as a guide.

Materials: You will need 64 yards of 60-inch-wide canvas, 48 yards of 48- or 50-inch-wide sheer fabric (optional); 250 feet of cord (clothesline type is fine); large, awning-type grommets; heavy-duty grommeter; large shower rings or hooks.

To cover the 20-foot sides (A and B) of the tent, sew together four 60-inch widths of canvas, each eight feet long. For the 16-foot sides (C and D), you need $3\frac{1}{2}$ widths of 60-inch fabric, each panel eight feet long. Hem all panels at top



and bottom. Grommet at seven-inch intervals along the top; lace cord through holes and around roof frame tubing; secure

If you want to hang sheer fabric inside the tent for a gauzy, tropical effect, this must also be hemmed and grommeted at seven-inch intervals along the top. Hook over the tubing with shower or awning rings.

To cover the peaked top: For sides A and B, you need four widths of canvas, each $1\frac{1}{2}$ yards long. For sides C and D, you need $3\frac{1}{2}$ widths, each $1\frac{1}{2}$ yards long. These must be sewn together and trimmed to form the triangular shapes shown in the diagram. All three sides of the triangle must be grommeted, laced with cord and the triangles tied to the center pole, the roof frame, and the adjacent triangle sides. ■

Product Information

Continued from page 100

Wicker chair, **Old Glory Antiques.**

Tibetan Dhurrie rug, **Stark Carpet Corp.,*** 979 Third Ave., N.Y.C. 10022. *Showrooms:* Chicago; Dallas; Miami Decorating and Design Building; Pacific Design Center, Los Angeles.

Playroom: Cushion fabric, **Brunschwig & Fils.***

Oriental wicker chest, **Walters Wicker Wonderland,** 991 Second Ave., N.Y.C. 10017.

Wicker furniture, **The Wicker Works,** 650 Potero Ave., San Francisco 94110. *Showrooms:* **Jack Lenor Larsen Inc.,** N.Y.C.; **John Strauss International,** Chicago; **Walter Lee Culp Associates,** Dallas; **Kneedler-Fauchere,** San Francisco and Los Angeles.

Bubble chair and 007 chair, **Stendig Inc.,*** N.Y.C. 10021.

Landscape architects: **Zion and Breen Associates,** Imalaystown, N.J. 08526.

PAGES 58-61—COMPACT HAVEN

Deck: "Umbo" stacking chairs by **Southeastern Kusan** available from **Phillip Engel Inc.,*** 910 Railroad Ave., Woodmere, N.Y. 11598; **Euster Associates,** Route 22, Armonk, N.Y.; **"Umbo" Unlimited,** 88 S. Main St., New Hope, Pa. 18938; **Contemporary Galleries of Lexington,** 160 Moore Drive, Lexington, Ky. 40503; **Interior Systems,** 1503 N. Scottsdale Rd., Scottsdale, Ariz. 85257.

Living room: "Polo" sofa, **TSAO Designs Inc.,*** 108 Main St., New Canaan, Conn. 06840 and 150 E. 58th St., N.Y.C. 10022.

PAGES 62-63—ISLAND RETREAT

Living/dining room: Fireplace, sofa and dining table designed by architect David K. Specter.

Pillows, $14, **Coordination,** 246 E. 58th St., N.Y.C. 10022. *Showrooms:* **Chas. J. Welch,** Los Angeles; **Perspective Unlimited,** Denver.

Bedroom: Comforter made from kit only, king size (shown) $135; twin size, $95, from **L.L. Bean Co.**

PAGES 64-71—HB CENTERFOLD

Page 64: Prefabricated log cabin information available through Ray DeYoung, **Carolina Log Buildings Inc.,** P.O. Box 617, Woodstock, Ga. 30188.

Snake Willow furniture available through: **Philip Daniel,** N.Y.C.; **Kirk-Brummel,** Chicago; **Vivian Watson Associates,** Dallas; **de Benedictis Showroom,** San Francisco and Los Angeles.

Stove and lantern *(page 65)* available at **Herman's World of Sport,** 2 Cor-mak Drive, Carteret, N.J. 07008; **Chicago Camping Co.,** 4701 N. Damen, Chicago 60625; *(Continued on page 130)*





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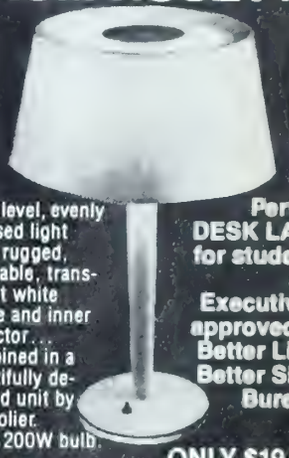
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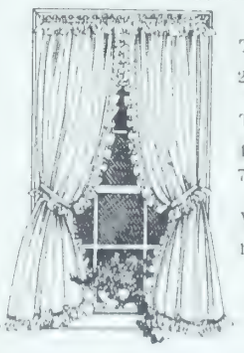
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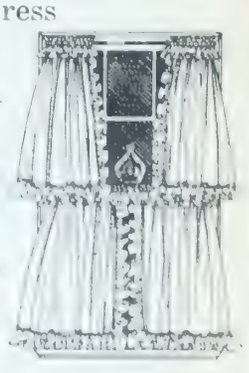


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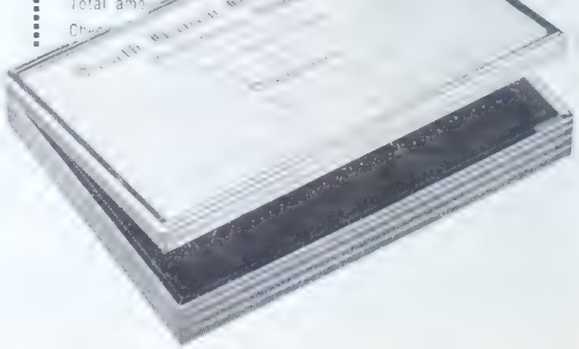
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Honor A June Graduate. Gleaming 24 goldplated metal keepsake box boasts pr glass frame on hinged lid ready to receiv graduate's diploma, degree, citation or pl Luxe velvet-y lining. 1½" x 6" x 8". $19.9 Miles Kimball, 100 Bond St., Oshkosh, W

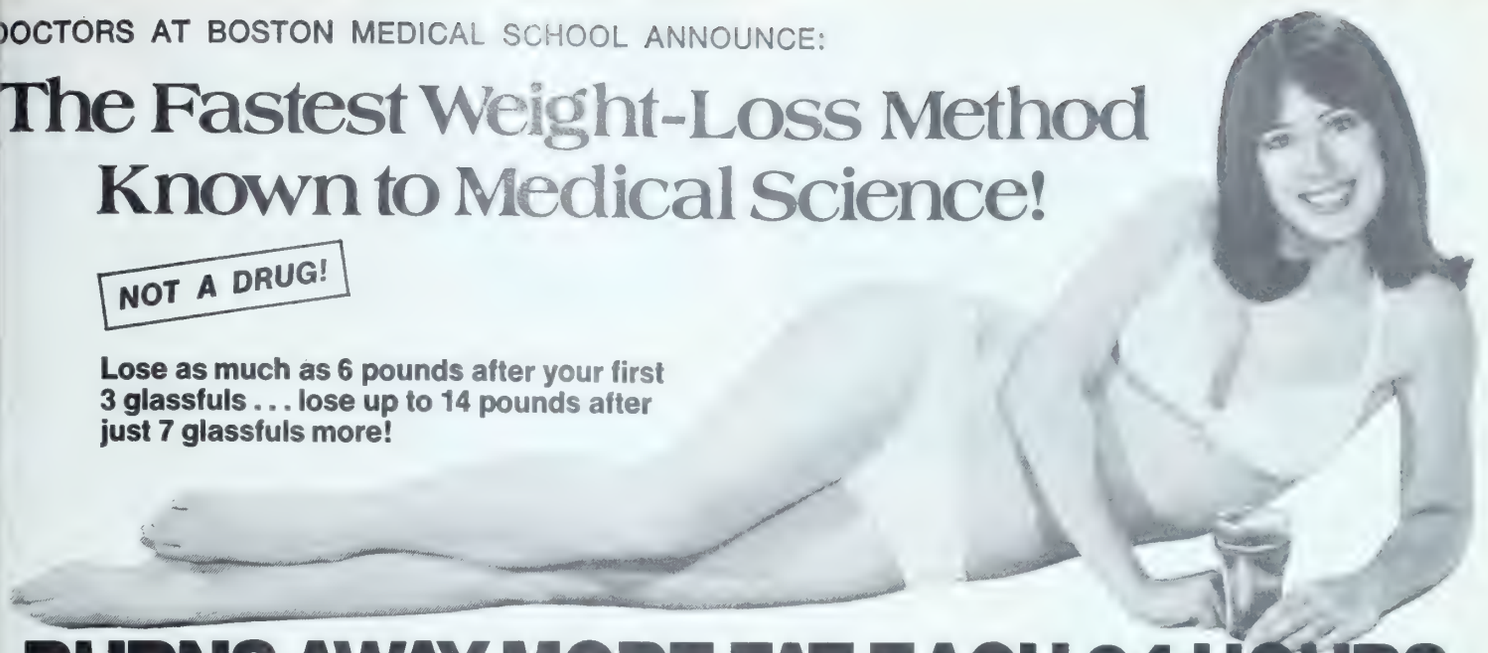


DOCTORS AT BOSTON MEDICAL SCHOOL ANNOUNCE:

The Fastest Weight-Loss Method Known to Medical Science!

NOT A DRUG!

Lose as much as 6 pounds after your first 3 glassfuls . . . lose up to 14 pounds after just 7 glassfuls more!



BURNS AWAY MORE FAT EACH 24 HOURS THAN IF YOU RAN 14 MILES A DAY!

Incredible "Crash-Loss" Breakthrough reported in Leading American Magazines! Works so fast you can actually measure the difference in your waistline in just 24 to 48 hours. Yes, LOSE up to 6 POUNDS the first 48 HOURS — LOSE up to 12 POUNDS the first 7 days — LOSE up to 4, 5, even 7 POUNDS MORE the next 7 days — and continue to burn away as much as 7 to 9 pounds more fat every 2 weeks thereafter, (if you still need it) . . . until you've finally lost 50 — 70 — 100 pounds OR MORE . . . **without fasting, without constant willpower, without constant pangs of hunger or a single moment of body-racking exercise!**

Recommended by the U.S. Government's very own doctors to members of Congress who want to lose weight fast . . . Hailed as the weight-loss "breakthrough of the century" by leading medical journals . . . here at last is the most effective NO-DRUG program for FAST — INSTANT — PERMANENT LIFETIME WEIGHT-LOSS ever made available to the public without a prescription!

WORKS SO FAST THE FIRST WEEK ALONE YOU LOSE AS MUCH AS 1½ TO 2 POUNDS OF BOTH FLUID AND FAT EVERY 24 HOURS!

Direct from the pages of medical journals and leading American magazines come reports of an incredible "fat burning" breakthrough by medical researchers at one of Boston's foremost medical schools! Reports of a new "crash-loss" program (featuring a remarkable natural substance) that safely yet surely steps up FAT-BURNING METABOLISM . . . forces your system to ATTACK bulging pockets of fat . . . and starts to shrink and burn that fat in just a matter of hours!

Yes, from one of New England's leading medical centers comes the new SUPER FAT-BURNER way to turn up your "inner furnace" . . . unlock those clinging pockets of fat . . . break them down SO FAST . . . you burn off excess bulge at the unbelievable rate of up to **6 POUNDS of both fluid and fat GONE the very first weekend alone!**

Think of it! You actually burn away more fat each 24 hours than if you ran 12 to 14 miles a day! Lose more inches each week than if you did 300 sit-ups each morning and 300 push-ups each night! Actually LOSE as much as A FULL SIZE THE FIRST 7 DAYS . . . **and from 3 to 5 inches off your waistline the very first month!**

That's right! Weight-loss results and inches-off wonders that absolutely stagger the imagination. Just look:

U.S. ARMY OFFICERS LOSE WEIGHT 3 TIMES FASTER THAN EVER BEFORE!

Case History #1: When medical researchers in Boston, New York, Philadelphia and Los Angeles first tested this new hi-amino concept on a scientific weight-loss program . . . they reported astonishing results of as much as 12 POUNDS LOST IN JUST THE FIRST 7 DAYS! — 16 to 18 pounds gone by the end of week number two — and most mind-boggling of all — U.S. Army Officers actually losing weight 3 times faster than ever before! As much as 50 POUNDS GONE, like that!

WAISTLINES SHRINK UP TO 3 INCHES IN 7 DAYS — A FULL 5 INCHES SMALLER IN A SINGLE MONTH!

Case History #2: When first rumors of this medical breakthrough leaked out to professional actors, actresses and celebrities . . . they immediately rushed to the offices of America's leading weight-loss specialists to get their hands on this "magic compound"; and no wonder! Because the first week alone they carved away as much as 2 pounds a day . . . 13 pounds a week . . . were forced to take in their belts 3 notches smaller in just 10 days!

DOCTORS REPORT: AVERAGE LOSS — 57 POUNDS!

Case History #3: But most significant of all . . . when universities, hospitals and medical schools, (such as New York's Leading Medical School and Cleveland's largest hospital) tested this newly discovered "crash-loss" program on patients who all their lives had been hopelessly overweight . . . they reported astonishing losses of as much as 2 pounds a day at the start . . . 20 to 30 pounds a month . . . as much as 70 pounds lost over a single summer season! — by simply stepping up their fat-burning metabolism and **burning, melting, oxidizing** 50, 70, 100 pounds of hard-set **fat** . . . FASTER, SURER than they had ever dreamed possible!

WORKS LIKE "POWDERED HEAT" — MAKES YOUR INNER FURNACE BREAK DOWN BODY FAT!

What is this wondrous new development that helps safely stimulate fat-burning metabolism and shrink your body's fat cells the moment it starts working in your system? It is a totally new concept in the war against fat. An ANTI-FAT WEAPON unlike anything you've ever seen, or tried in your life. A FAT-BURNING aid that helps you convert body fat to body fuel AUTOMATICALLY . . . and EVAPORATE excess pounds and inches starting the very first day!

Think of it! A medically proven formula that is such an effective reducing aid . . . that when combined with the food you eat on this "crash-loss" program . . . **burns off as much fat each 24 hours as if you jogged up to 14 miles a day . . . or played 3 hours of tennis in the most brutal heat!**

The name of this wondrous amino formula is "THERA-SLIM-100" and here is precisely how you use it to win the body and figure of your dreams as you:

LOSE UP TO 4 TO 6 INCHES OFF YOUR WAISTLINE
LOSE UP TO 2 TO 5 INCHES OFF YOUR HIPS
LOSE UP TO 3 INCHES OFF YOUR THIGHS
LOSE UP TO 4 INCHES OFF YOUR BUTTOCKS
LOSE UP TO 4 INCHES OFF YOUR STOMACH

and as we've said before, starting not in weeks, but in mere days.

HELPS YOUR BODY CONVERT STORED UP FAT TO BURNED UP ENERGY! At this very moment — having read this far — you are but one short step away from LIFETIME IMMUNITY TO FAT! Now comes your FINAL GIANT STEP into a whole new world of LIFETIME SLIMNESS.

Of course, there is one thing you must keep in mind. With the "THERA-SLIM-100" way to LIFETIME SLIMNESS you cannot gorge yourself on all sorts of fattening foods, candies and desserts. Not that you'd ever want to, because with "THERA-SLIM-100" — due to your new, stepped up metabolism — besides enormous weight-loss you also experience a loss of hunger. Which makes it one of the easiest ways to lose weight fast. Now here's how simple it is:

STEP #1 — YOU EAT

In addition to the wide and tasty selection of food you enjoy morning and night, (all scientifically programmed to help maintain a high-level of FAT BURN-OFF) . . .

STEP #2 — YOU TAKE "THERA-SLIM-100" hi-amino compound.

Once a day, you take "THERA-SLIM-100" in a glass of water, (just like refreshing fruit juice). This hi-amino intake helps keep the fat-burning chain-reaction going ALL 24 HOURS OF THE DAY — NON STOP!

STEP #3 — YOU HAVE AUTOMATICALLY STEPPED UP YOUR FAT-BURNING METABOLISM — SO YOU AUTOMATICALLY BURN OFF EXCESS WEIGHT!

In virtually no time at all, you make your inner furnace accelerate fat burn-off. Safely, gently, yet surely you cause a gradual change in your fat-burning metabolism as you "rev-up" that inner furnace.

The result: Your body begins to eliminate stored-up fat and fluid at a rate so incredibly fast, the very first weekend alone YOU DRAIN AWAY AS MUCH AS 5 OR 6 POUNDS!

In short, with the "THERA-SLIM-100" weight-loss program, you force your body to automatically convert body fat to body fuel . . . automatically shrink fatty cells . . . drain off excess flab . . . flush it right out of your system ONCE AND FOR ALL!

Never before has medical science offered you a surer, faster, more effective weight-loss method, (short of total fasting) than this super fat-burning breakthrough developed at one of Boston's Leading Medical Schools.

THE FACTS ARE IN! THE RESEARCH IS DONE! THE INCREDIBLE WEIGHT-SLASHING RESULTS HAVE BEEN PROVEN BEYOND A SHADOW OF A DOUBT BY MEDICAL SCHOOLS — HOSPITALS — DOCTORS — AND SCORES AND SCORES OF OVERWEIGHT PATIENTS! NOW THE FINAL STEP IS UP TO YOU!

REMEMBER: You must see dramatic results in just 24 hours — results you can measure with your scale and your tape measure . . . you must lose:

up to 6 lbs. the first 48 hours
up to 12 lbs. the first 7 days
up to 7 lbs. more the next 7 days

or it costs you nothing! Simply return within 10 days for full refund (except postage and handling, of course). Act now!

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IF YOU READ NOTHING ELSE — READ THIS!

What you see on this page is the announcement of the latest breakthrough by medical science in the war against fat. Developed at one of Boston's leading medical schools, the incredible weight-loss results this new "crash-burn" program delivers are so astonishing **(average loss 57 lbs)** it has been featured in every leading medical journal . . . given headline coverage in the medical-news columns of many major newspapers. Aside from — ABSOLUTE STARVATION — there is no surer, faster, more effective way to slash away pounds and inches than with this **Boston Medical School discovery.**

However, before starting we advise you to consult with your physician to be sure you are in normal health and your only problem is excess weight. Individuals with gout, heart disease, diabetes or pregnant women should not use it at all. As a matter of fact, we insist that you show this entire program to your family physician . . . have him check you regularly to make sure you're not losing too much, too fast . . . and advise when you've lost enough. See if he doesn't agree that the **"THERA-SLIM-100"** road to Lifetime Slimness, including the recommended progressive daily toneup, isn't by far **the most effective approach to the conquest of excess weight ever developed by medical science.**

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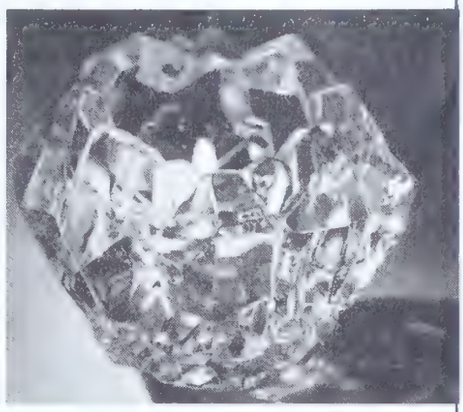
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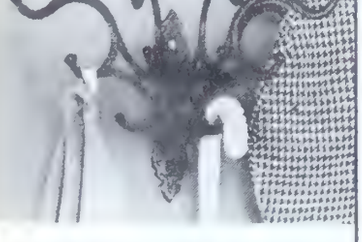
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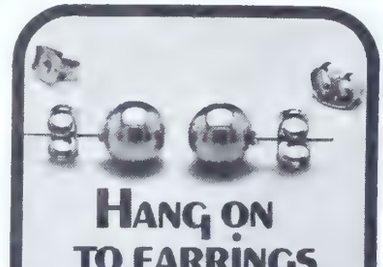
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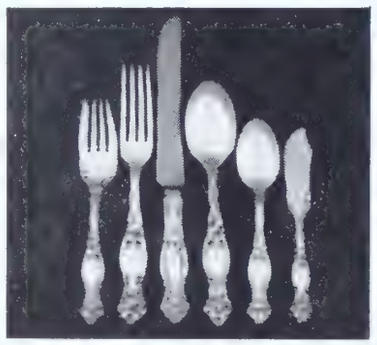
WINDOW SHOPPING



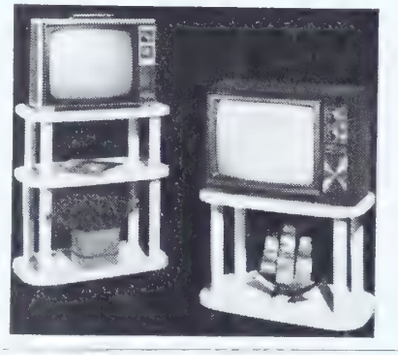
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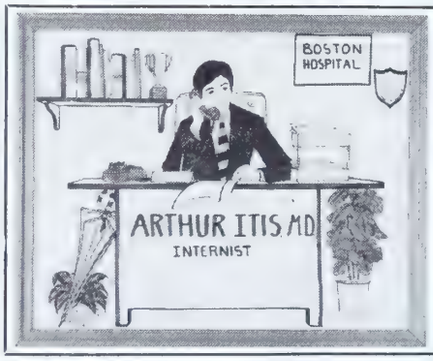
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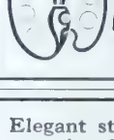
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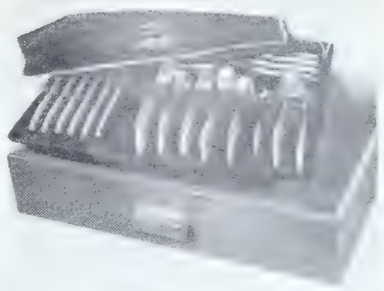


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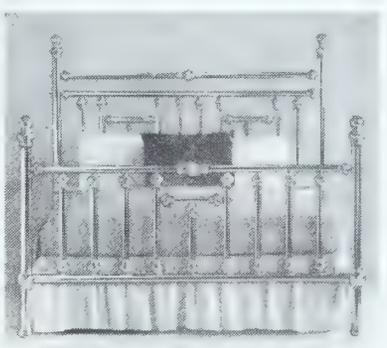
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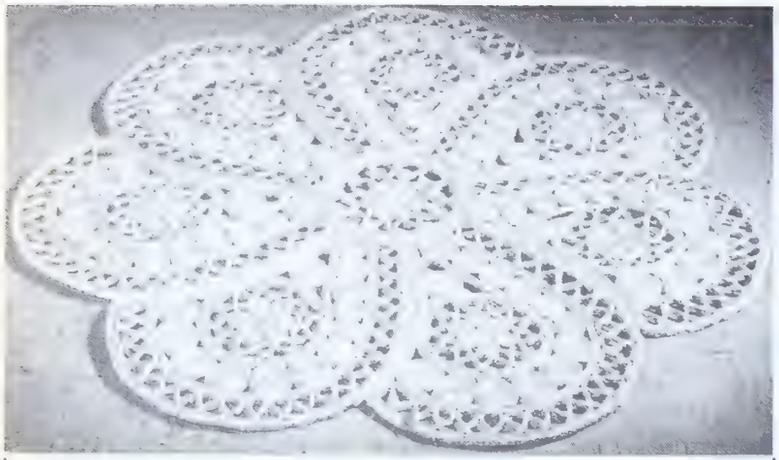
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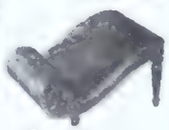
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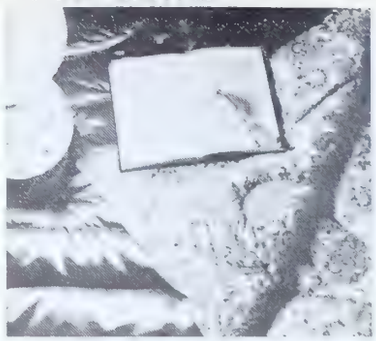
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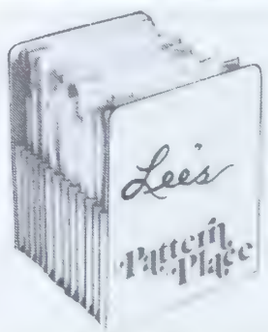
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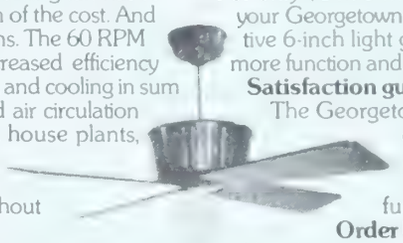


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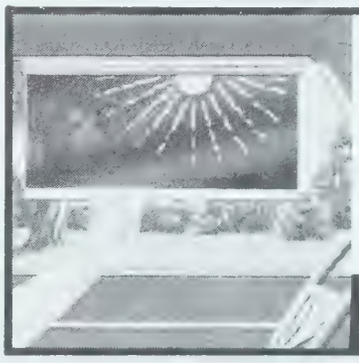


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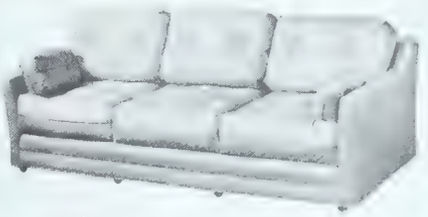
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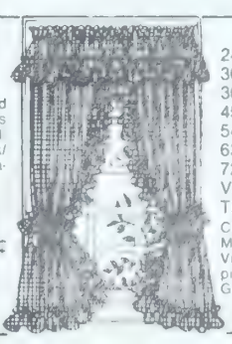
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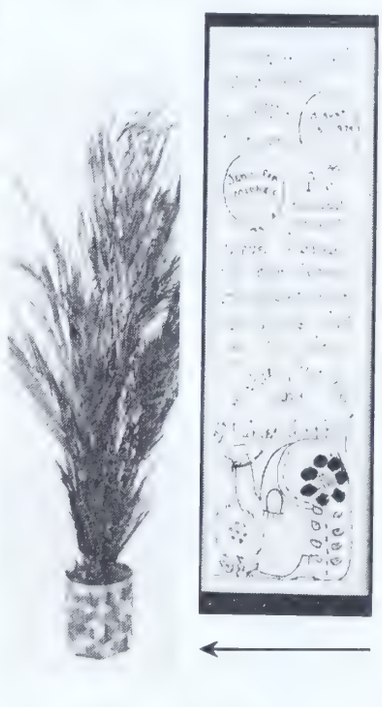
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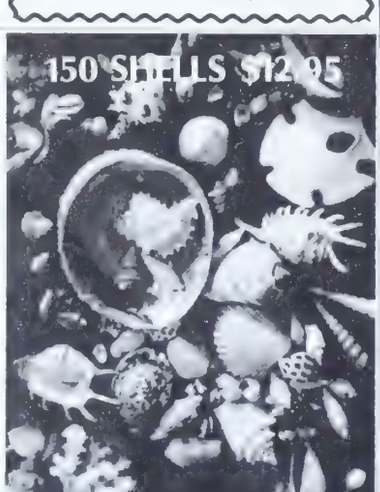


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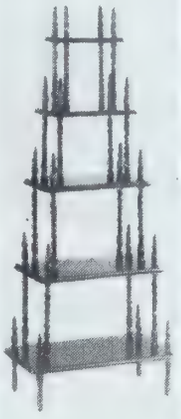
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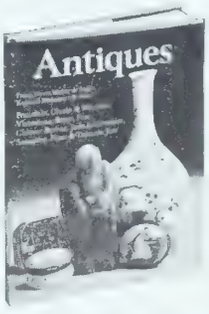
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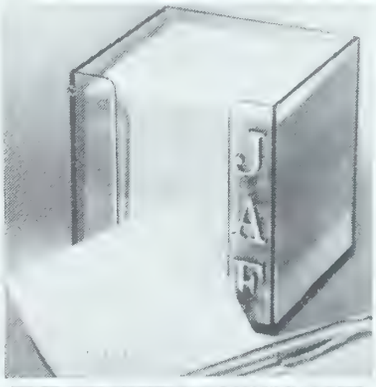


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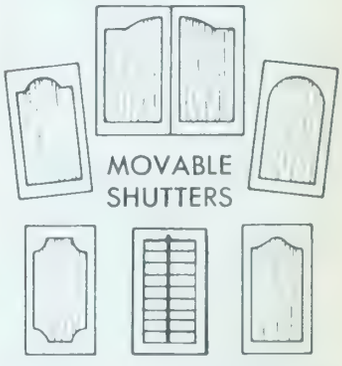


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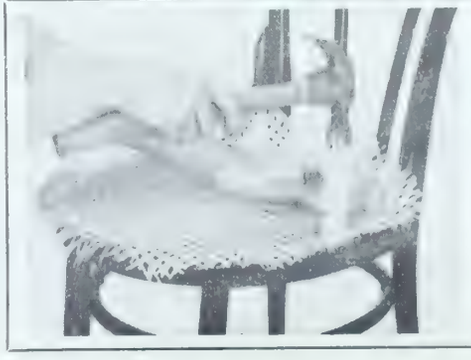
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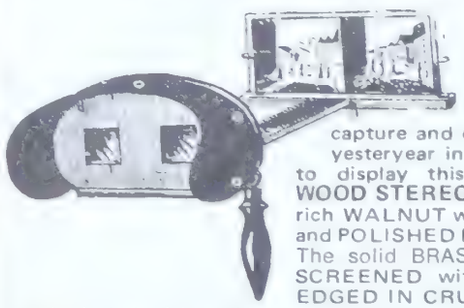


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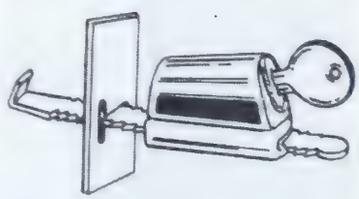
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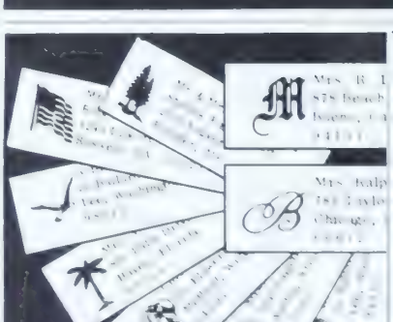
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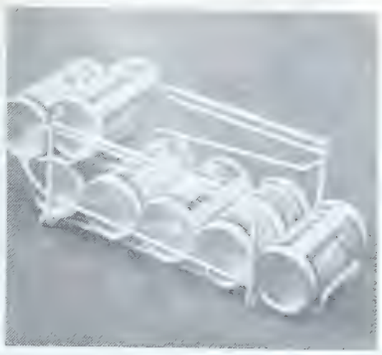
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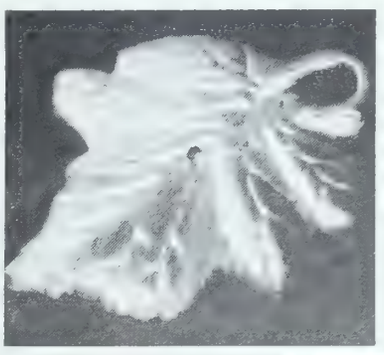
Remember Nana's Candy Jar? Two quart glass jar, chock full of lollipops, caramels, taffy and such revives those cherished yesterdays. Walnut-stained pine top with any name lettered in ½" high white vinyl (all protected from sticky fingers by clear plastic). $9.95, $1.50 post. House of Carlisle, Box 101, HB6, Whitehouse Station, New Jersey 08889



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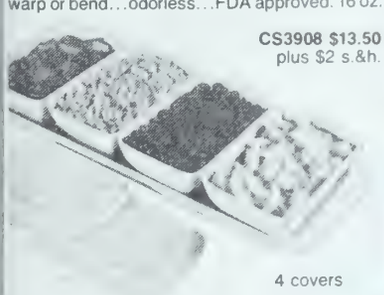
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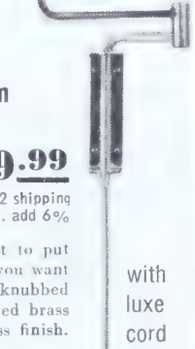
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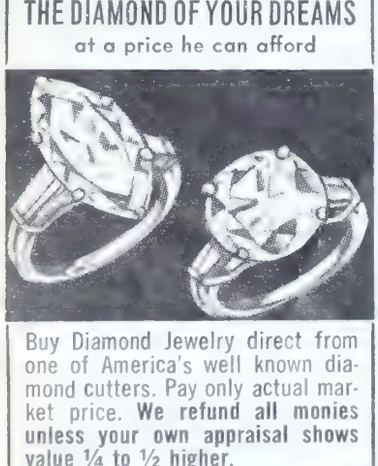
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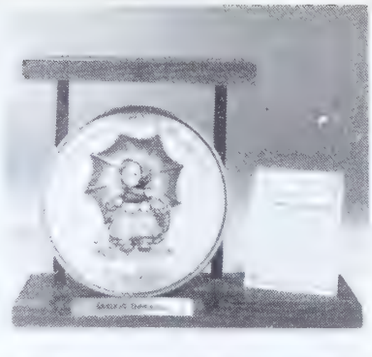


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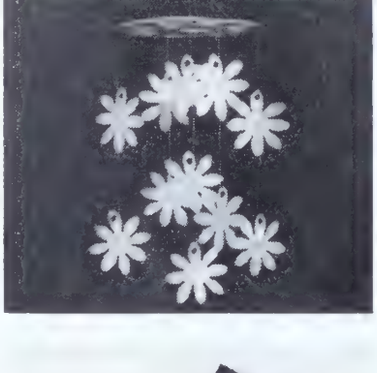
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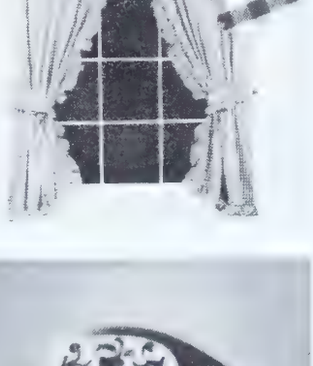
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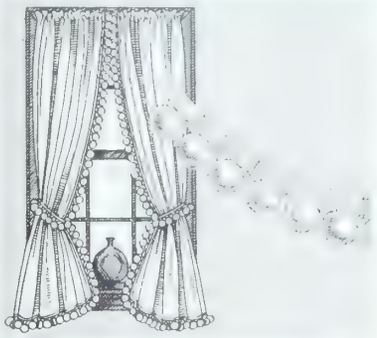


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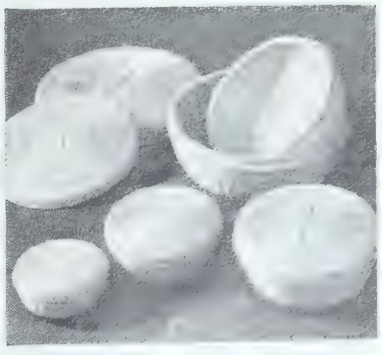
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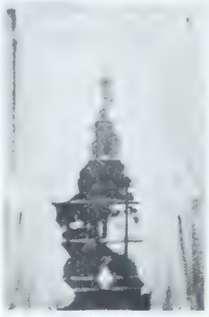
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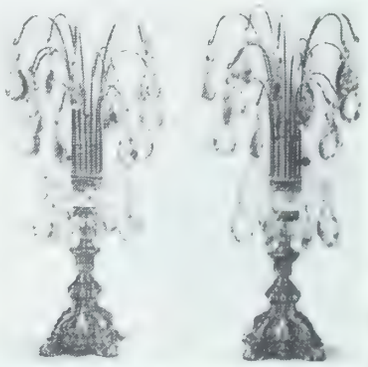
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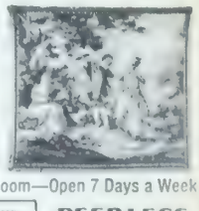
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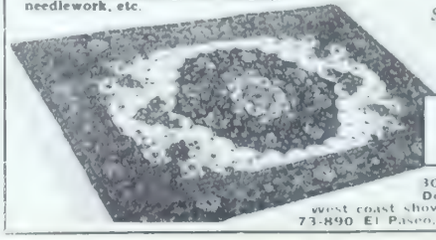
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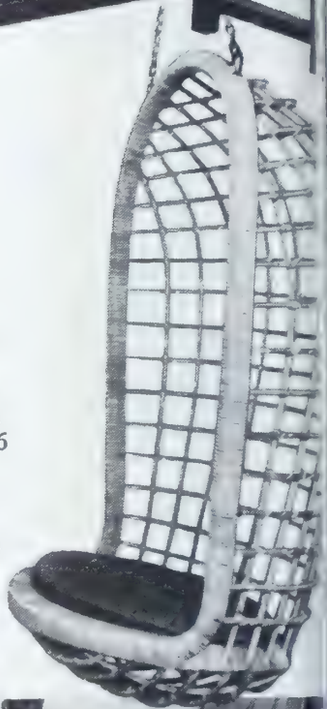
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Let us show you how easily hot tubbing can become a part of your life. We'll deliver a complete hot tub spa package anywhere in the U.S. for only $1499, plus freight. Comes to your door pre-cut, ready to assemble. Includes 4' redwood tub, pump, filter, heater, hydro-massage jets & accessories.

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California Cooperage

☐ Enclosed is $1. Rush me the "California Hot Tubbing" book and your literature, via First Class Mail.
☐ Just send me your free literature, via Third Class Mail.

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Address _____
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State _____ Zip _____

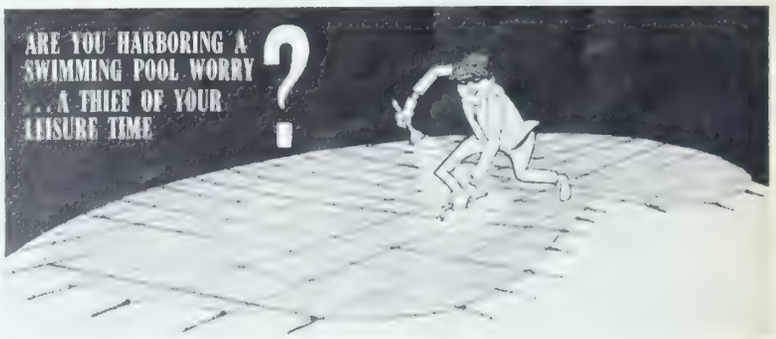
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Once a living fern, it has been preserved to last indefinitely and remain beautifully green with absolutely no care-no water, no light. Fern has 3 foot spread and is "potted" in a white plastic pot with removable hanger. Send $14.95 plus $3.00 shipping and handling, by check, money order, Mastercharge or Bank-americard (include expiration date) to: Catalog available $1.00

BLOOMIN' ATTIC
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Royal Oak, Michigan 48067
Dept. HB 6



SAFETY is for KEEPS with the patented MEYCO*SAFETY SWIMPOOL COVER. You can be assured of safe protection to children playing around your pool. It will support children and adults in any emergency. It's an all-year-round safety swimming pool cover.

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R-102 M-202
Strawberries on white. Keeps cookies and crackers smackin' fresh

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Jamar, Inc.
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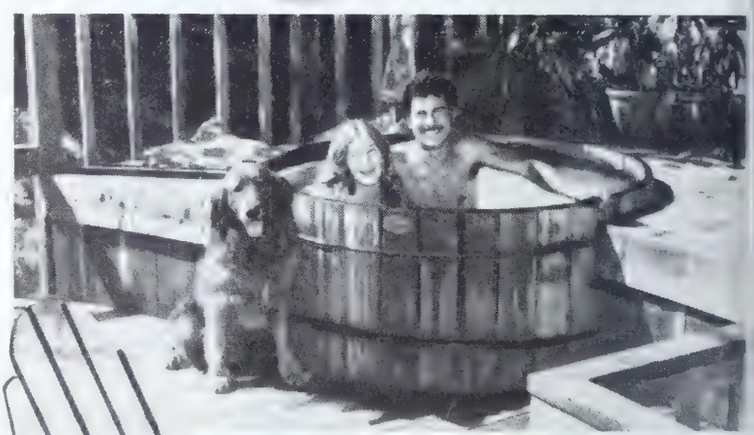
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Your Home Safety Center HB68

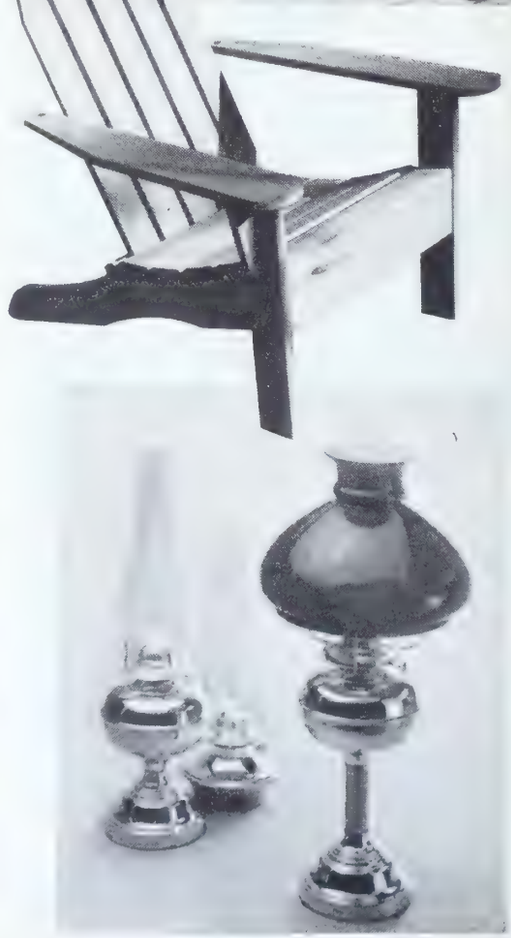




The Net Result here is the soothing sensation of floatin in space. Natural nylon mesh "Netchair" hangs from ceiling beam or tree branch via galvanized steel chain. Sturdy 32″ hardwood cross bar. Brown, yellow or white cushion. $55, $4 post. Bloomin' Attic, HB6, 418 S. Washington St., Royal Oak, MI 48067

The Hot Tub Experience brings all the spa-power of hot swirling water into your life. Includes pre-cut 4 ft. redwood tub, pump, filter, heater, hydro-massage jets, etc. Free color brochure. Book on "California Hot Tubbing," $1. California Cooperage, Box E, HB6, San Luis Obispo, CA 93406





Solid Oak Adirondack Chair. For old-fashioned comfort, good looks and years of service there's nothing that beats it! Shipped in 4 easy-to-assemble pieces ready to paint, stain or age naturally. 23″w x 35″d x 39″h. $49 ea. 2, $79. $5.95 ea. post. Free brochure. Classic Design House, 1132 New Hampshire Ave., NW, Suite 201, HB6, Washington, DC 20015

Glowing Oil Lamps handcrafted of solid brass enlighten dinner or patio tables. Fill with kerosene to shoo away bugs, add scented oil for refreshing fragrance. 18″h. $18.95 13″h. $12.95; 21″h. with green globe $29.95. Ppd Light My Way, Ltd., HB6, 533 Richmond Ave., Staten Island, NY 10302

OUTDOORS

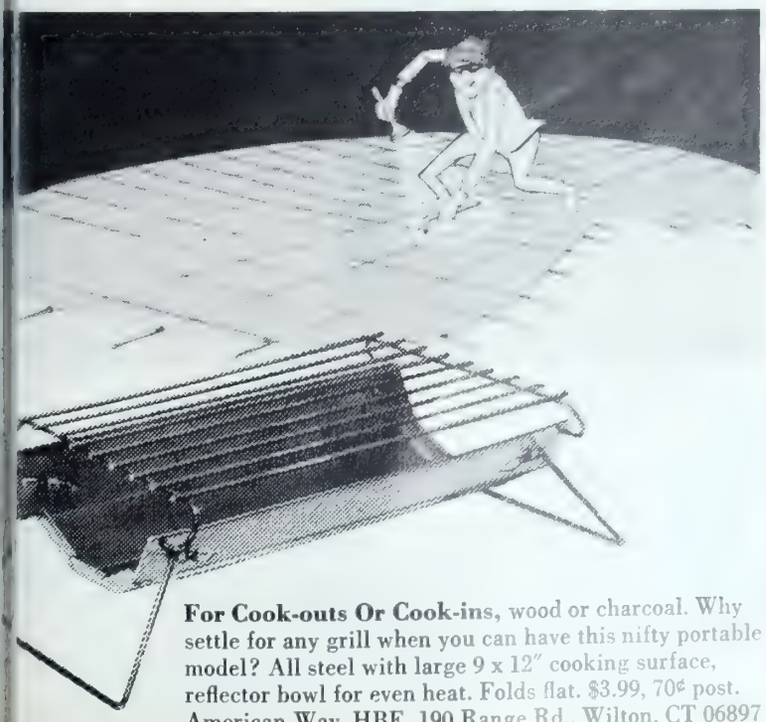




Set For Space-Shy Apartments, postage stamp balconies and such is all aluminum and comes in a myriad of sizes, colors & finishes. Faux bamboo chair $82.80. Table, 30" rd. opaque glass top $105.80. Catalog, $1. For speedy answers to all your questions, call 912/985-1312. Moultrie Mfg. Co., Box 1179, HB6, Moultrie, GA 31768

Dramatic Dolphin adds the sorcery of flowing water to your garden or indoor pool. 21" high, will accommodate up to 1" pipe. Lead base. Oxidized lead patina or Pompeian green. $250 f.o.b. NYC. Catalog of garden enchantments $2. The Florentine Craftsmen Inc., HB-68, 650-654 First Ave., New York, NY 10016

Safety Pool Cover snaps on with stainless steel tension springs which lock securely in place, can't be removed without key rod. Strong enough to support adults. Keeps out debris. Custom-made, reasonably priced. For free info write Meyco Products, HBE, 225 Park Ave., Hicksville, NY 11801



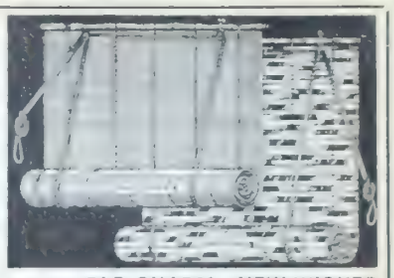
For Cook-outs Or Cook-ins, wood or charcoal. Why settle for any grill when you can have this nifty portable model? All steel with large 9 x 12" cooking surface, reflector bowl for even heat. Folds flat. $3.99, 70¢ post. American Way, HBE, 190 Range Rd., Wilton, CT 06897

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Bamboo roll up shades in natural Matchstick or Tortoise shell (burned ½" wide bamboo slats). Perennially popular; handmade in Taiwan with heavy duty cord locking device. Add $1.00 postage per shade.

Sizes	Matchstick	Tortoise
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36"x72"	7.50	11.50
42"x72"	8.50	13.00
48"x72"	9.50	14.50
60"x72"	12.00	18.00
72"x72"	14.00	22.00
84"x72"	17.00	27.00



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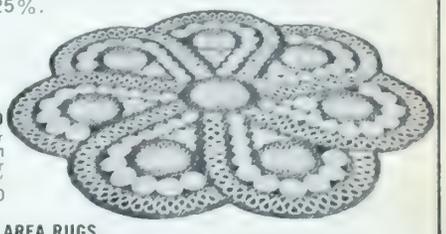
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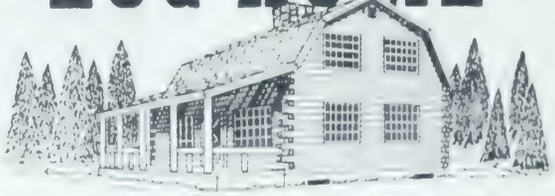
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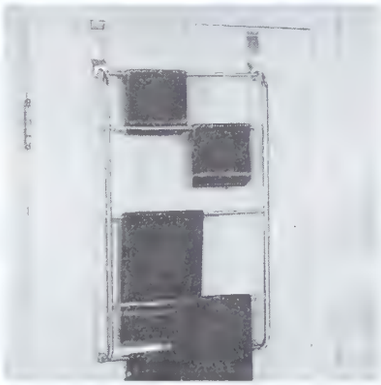
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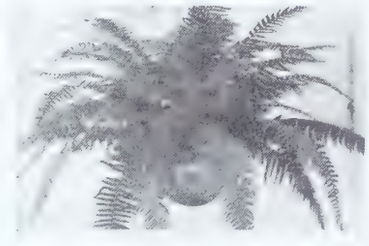
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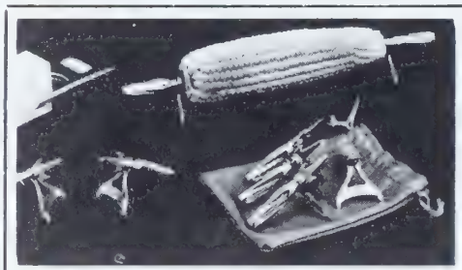
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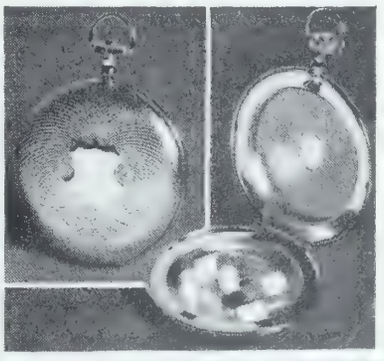
Pachyderm Planter is height-perfect for showing off feathery ferns, scarlet geraniums on porch, patio or poolside. Hand-woven natural rattan with metal liner. 7"Hx15"Lx5"D. $9.95, $1.50 post. Remember this elephant for hostess gifts. Send 25¢ for catalog of wicker & rattan at direct-from-importer savings! Fran's Basket House, HB6, Route 10, Succasunna, NJ 07876



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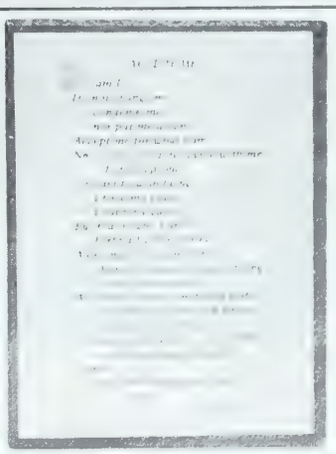


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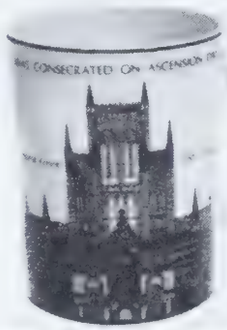


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Salt and pepper shakers will gossip together on your dining table or nest contentedly among your collectibles. Our plump little blue-glazed genuine bone-china birds can cuddle in your hands for only $3.95 per set or save with two sets for $6.95. Prices include postage.

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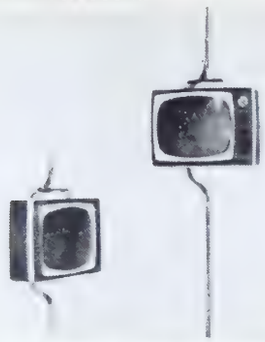
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A Wedgwood pottery tankard featuring Lincoln Cathedral, England. Ochre pattern on cream queensware showing the east and west views of the Cathedral. The tankard is 4½ inches high and 3½ inches in diameter. Wedgwood gift boxed. $11.50 post paid surface mail.

Please send for our collectors list and brochures.

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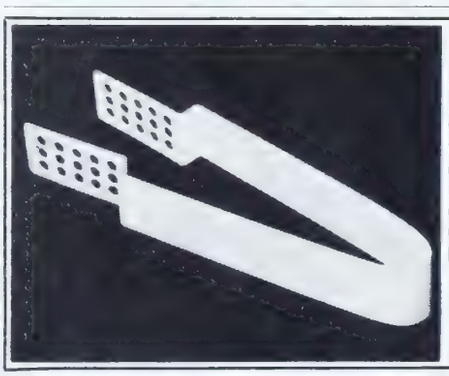
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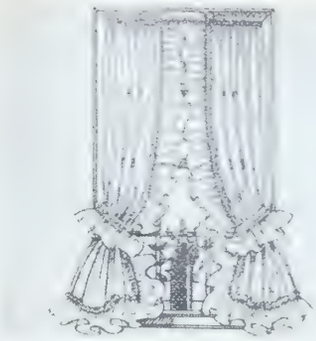
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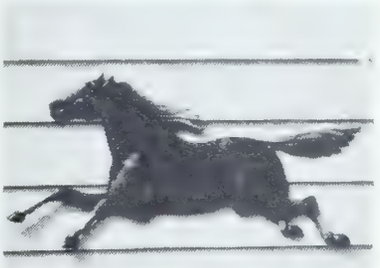
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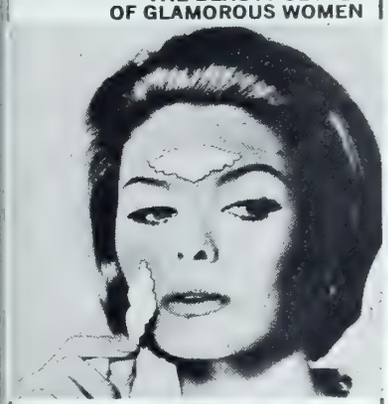


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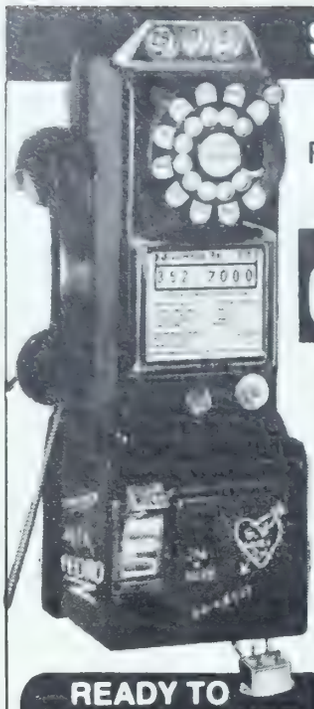


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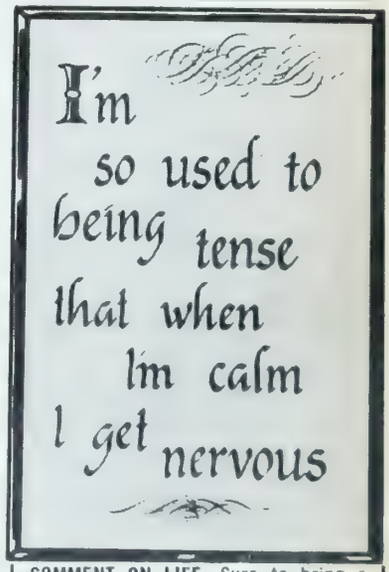


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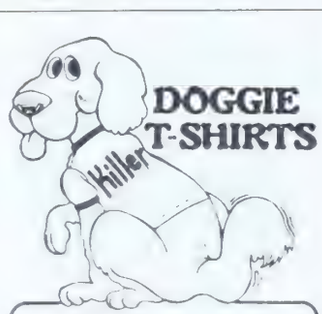
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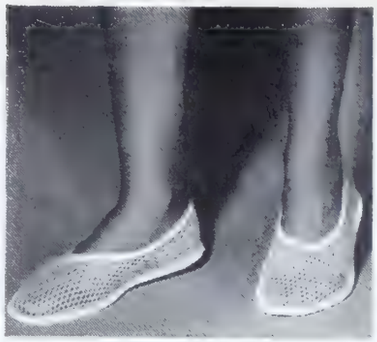
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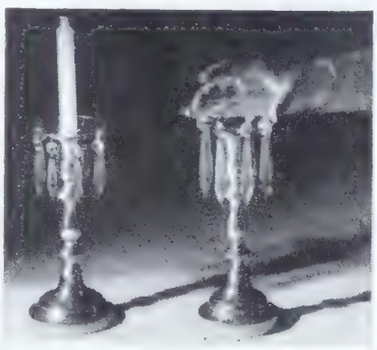
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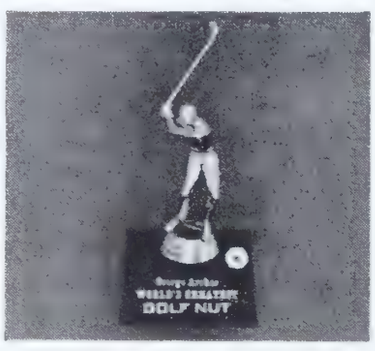
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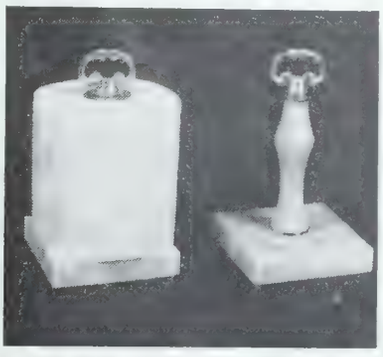
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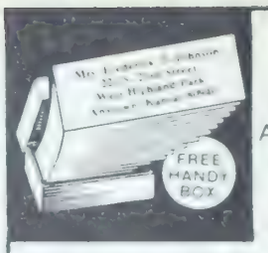
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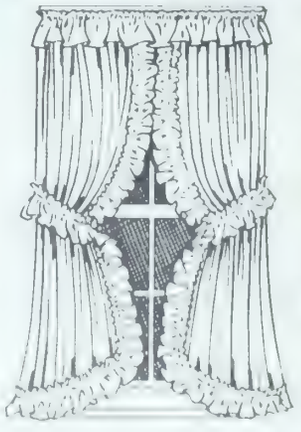
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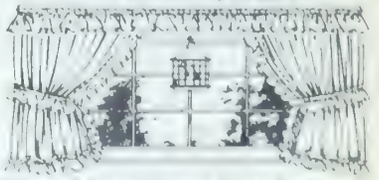
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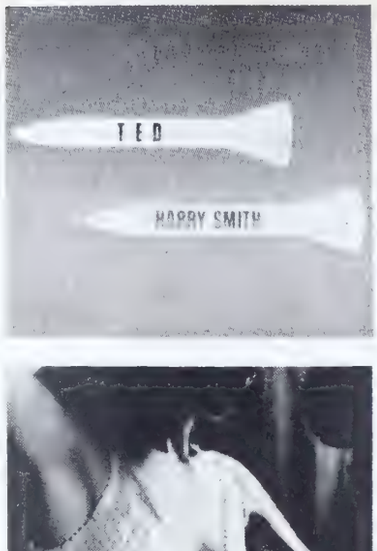
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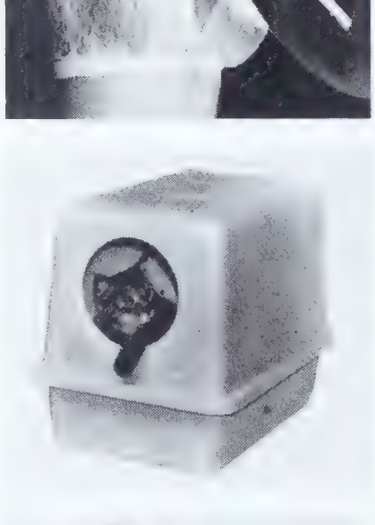
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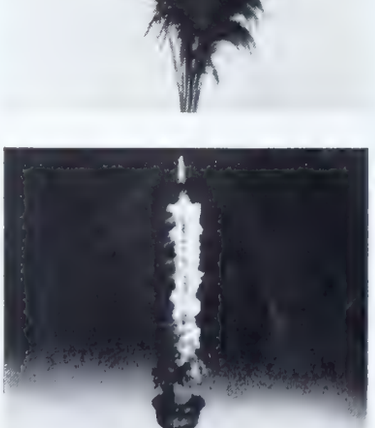
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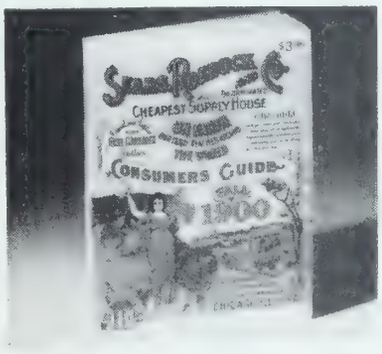
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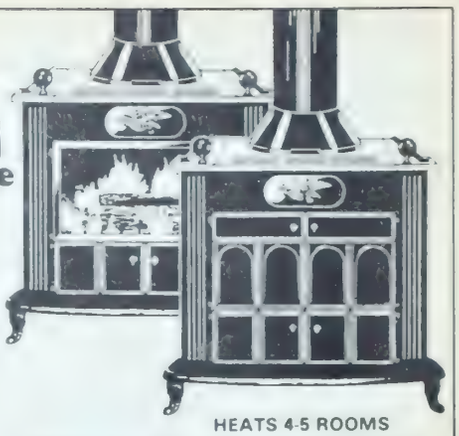


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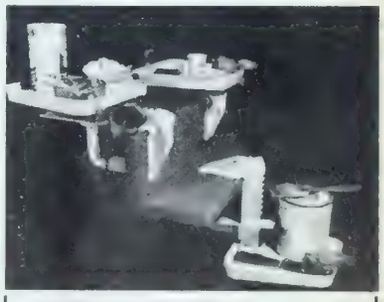
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Continued from page 103

Dave Sullivan Sports Shop, 532 Geary, San Francisco 94121.

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Tools at **B. Altman & Co.**

Tub, **California Cooperage,** Railroad Square, P.O. Box E, San Luis Obispo, Calif. 93406.

Page 66: "Bando" fabric, **Alan Campbell,*** 979 Third Ave., N.Y.C. "Lido" fabric, **Quadrille,*** 979 Third Ave., N.Y.C. Cotton chintz pillow fabric, **Cyrus Clark Co., Inc.,*** 267 Fifth Ave., N.Y.C.

Hats on wall, $3.50 each; decanter, $15; flatware, $2.50 each; salt and pepper mill, $14.95; napkins, $1.25 each; whisk broom, $1.25; bed shawl, $100; all from **Burdine's.**

Page 67: "I.R.T." fabric, **Groundworks,*** 231 E. 58th St., N.Y.C. 10022. Showrooms: **Hugh Cochran Associates,** Miami; **J. Robert Scott Associates,** Los Angeles.

"Box on Box" fabric, **First Editions Wallcoverings & Fabrics Inc.,*** 979 Third Ave., N.Y.C. 10022.

Marimekko "Cable Car Stripe" sheets, **Carson Pirie Scott; Macy's; Sakowitz.**

Page 68: Exercise mat at **Macy's.**

Pages 68 and 69: **The Better Mousetrap** furniture available at **B. Altman, Strawbridge & Clothier, Macy's, The May Co.** and **The Broadway.**

Page 69: Porch swing available at **Hammacher Schlemmer.**

Hammock from **The Hammock Way,** Ghirardelli Square, San Francisco 94109.

Pages 70 and 71: 200 tent and backpacking tents, **Moss Tent Works,** Camden, Maine 04843.

PAGES 76-78–POOL

Page 78: Teahouse/poolhouse

Architect: **Harry Hansell,** 511 Drayton Rd. Oreland, Pa. 19075.

Builder: **Richard Lawrence-Ray Young,** 248 Henley Rd., Penn Wynne, Pa. 19151.

Landscape architect: **Owen B. Schmidt,** Black Horse Rd., Coatesville, Pa. 19320.

PAGES 79-81–3 DESIGNING LADIES

Page 79: Marella Agnelli–All Marella Collection fabrics, **Abraham-Zumsteg Inc.,*** 979 Third Ave., N.Y.C. 10022.

Showrooms: **Ostrer House,** Boston; **Matches Inc.,** Philadelphia; **Donohue-Travis Inc.,** Atlanta; **Michael Roberts Inc.,** Chicago; **John Edward Hughes,** Dallas; **Kneedler-Fauchere,** Denver, Portland, Seattle and San Francisco.

Fabrics are lightly glazed cotton; prices are approximate.

"Margherita M," $56 per yard; "Seabiers," $46 per yard; "Groseilles," $46 per yard; "Prunelles," $46 per yard; "Panier," $30 per yard.

Needlepoint painted canvas for bench, $150, **Woolworks,** 838 Madison Ave., N.Y.C. 10021.

Filipino bobo fish and shrimp trap, $115; knapsack, $28; rain hood, $56; fish scoop, $48; bamboo lounge chair, $76, all from **Manila Bay Furniture,** 115 W. 29th St., N.Y.C. 10001. Also at **Banana,** 246 E. 51st St., N.Y.C. 10022.

Page 80: Gloria Vanderbilt—All Gloria Collection wallcoverings and companion fabrics, **James Seeman Studios Inc.** (For a list of retail sources, contact Reader Service).

Yellow fabric, 50 percent cotton/50 percent washable polyester $11.95 per yard.

Vinyl and Mylar laminated fabric-backed, pre-trimmed wallcovering $14.95 per roll, in blue, brown, beige, and brown on silver without matching fabric.

"Yellow Jacket" plate, $20; handmade bowl, $75; antique Japanese baskets $55, $75, $68, exclusively at **Diane Love,** 851 Madison Ave., N.Y.C. 10021.

Wool dhurrie rug, 8 by 10 feet, $1,120, **Stark Carpet Corp.,*** 979 Third Ave., N.Y.C. 10022. *Showrooms:* Boston, Miami, Chicago, Dallas, Los Angeles.

Custom-made pedestals, $313.60, **CD Industries Inc.,** 555 W. 24th St., N.Y.C. 10011.

Mohair and wool throw, $30, **Antartex,** 903 Madison Ave., N.Y.C. 10021.

Hong Kong wicker urns by **Michael Taylor,** approximately $480.

Mexican tile coffee table with base, $1,200; "Lauren" sofa, $1,950, chair, $975, ottoman, $645, all by Bill Goldsmith, available through **LCS*** 1059 Third Ave., N.Y.C. 10021. Also available through **London Marquis,*** 639 North La Peer Drive, West Hollywood, Calif. 90069.

Filipino lounge chair, $76, **Manila Bay Furniture;** at **Banana.**

Page 81: Diane Von Furstenberg: All linens by Diane Von Furstenberg for **Leacock & Company Inc.**

Tablecloths, $9 to $26 according to size. Napkins, $1.75 each. All are 50 percent cotton/50 percent polyester, Perma Press with soil-release finish. Octagonal mats also available, $3.75 each. Available at **Lord & Taylor, Saks Fifth Avenue, Marshall Field, J. L. Hudson, Burdines, Younker Bros. Inc., Goudchaux's Inc., Nordstrom.**

Fabrics for draperies, walls, chairseats, tablecloth and napkins, **Diane Von Furstenberg for Wall-Tex:** "Herringbone Swirl," $10.50 per yard.

"Daisy Fern" fabric $10.50 per yard; wallcoverings, $15.90 per roll. At **Janovic Plaza,** New York area; **S.A. Bergman Stores,** Chicago; **Phelans** of Dallas; **West Paint Stores,** Los Angeles.

Filipino spider tray, $28, **Manila Bay Furniture;** at **Banana.**

Plants and flowers in room settings, **Madderlake,** 816 Madison Ave., N.Y.C.



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B. Altman & Co., 5th Avenue and 34th Street, N.Y.C. 10016.
The Bailey Huebner Shop, Bendel's, 10 W. 57th St., N.Y.C. 10019.
L. L. Bean Inc., Casco St., Freeport, Maine 04033.
Bloomingdale's, 1000 Third Ave., N.Y.C. 10022.
The Broadway, 3880 N. Mission Rd., Los Angeles 90031.
Burdine's, 22 E. Flagler, Miami 33131; 3302 W. Buffalo, 100 Tampa Bay Shopping Center, Tampa, Fla. 33602.
Carson Pirie, Scott & Co., 1 S. State, Chicago 60603.
Design Research, 53 E. 57th St., N.Y.C. 10022; 1801 Post Rd. E., Westport, Conn. 06880; 48 Brattle St., Cambridge, Mass. 02138; 900 N. Point St., Ghirardelli Square, San Francisco 14109.
The Emporium, 835 Market St., San Francisco 94103.
Frederick & Nelson, 5th and Pine Streets, Seattle 98111.
Goudchaux's Inc., 1500 Main St., Baton Rouge, La. 70821.
Hammacher Schlemmer, 147 E. 57th St., N.Y.C. 10022.
Hudson's, 1206 Woodward, Detroit 48226.
Jordan Marsh Co., 450 Washington, Boston 02111; Omni Hall, 1501 Biscayne Blvd., Miami 33132.
Korvettes Inc., 575 Fifth Ave., N.Y.C. 10017.
Lord & Taylor, Fifth Avenue at 39th Street, N.Y.C. 10018.
Macy's, Herald Square, N.Y.C. 10001; O'Farrell and Stockton Streets, San Francisco 94103.
Marshall Field, 111 N. State St., Chicago 60602.
The May Co., Broadway and 8th Street, Los Angeles 90014.
Nordstrom Best, 5th and Pine, Seattle 98101.
J.C. Penney Co. Inc., 952 Old Country Rd., Garden City, N.Y. 11530.
Rich's, 45 Broad St., Atlanta 30302.
Sakowitz, 11 Main, Houston 77002.
Saks Fifth Ave., 611 Fifth Ave., N.Y.C. 10022.
Strawbridge & Clothier, 8th and Market Streets, Philadelphia 19105.
Younker Bros. Inc., 7th and Walnut Streets, Des Moines, Iowa 50306. ■

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